

WARNER BROS. • THE NO. 1 COMPANY



100 EASY WAYS TO SELL THE
STAR OF "MARY STEVENS, M.D."

Kay Francis

in
"THE HOUSE ON 56TH STREET"

RICARDO CORTEZ • JOHN HALLIDAY
GENE RAYMOND • WILLIAM BOYD

A Warner Bros. Hit

Production Information

YOUR SALES ANGLES

IN "The House on 56th Street" you have a powerful woman's picture with a glamorous star in an unusually strong story.

You know what Kay Francis did for you in "Mary Stevens, M. D." Here you have the same star, in what is easily the most dramatic picture of her career. You can't go too strong in selling the soul-stirring work of Kay Francis in this picture.

We suggest you sell the mighty situations in the story harder than you ever sold the story element in a picture before. Take your cue for your

ads from the advertising section in this press book, framing your ads in the first person along "True Story" lines.

Put in a strong plug for the supporting cast. Ricardo Cortez who plays the male lead is, as you know, a corking draw at the box office. The beautiful Margaret Lindsay is on a definite climb to stardom, and is becoming more popular with each picture.

The picture lends itself to numerous exploitation possibilities. Follow the many ideas contained in the exploitation section of this book.

Cast of Characters

Peggy	Kay Francis
Blaine	Ricardo Cortez
Monte Van Tyle	Gene Raymond
Fiske	John Halliday
Eleanor	Margaret Lindsay
Hunt	Frank McHugh
Dolly	Sheila Terry
Bonelli	William Boyd
Henry	Hardie Albright
Freddy	Phillip Reed
Gordon	Phillip Faversham
Baxter	Henry O'Neill
Dr. Wyman	Walter Walker
Mrs. Van Tyle	Nella Walker

Production Staff

Directed by	Robert Florey
Screen Play by	Austin Parker and Sheridan Gibney
Based on novel by	Joseph Santley
Photography by	Ernest Haller
Film Editor	Bud Bretherton
Art Director	Esdras Hartley
Gowns by	Orry-Kelly and Earl Luick
Vitaphone Orchestra conducted by	Leo F. Forbstein

Official Billing

Warner Bros. Pictures, Inc. & The Vitaphone Corp. present	25%
KAY FRANCIS in	85%
"THE HOUSE ON 56th STREET" with	100%
Ricardo Cortez—Gene Raymond	65%
John Halliday—Margaret Lindsay	50%
Hardie Albright—Frank McHugh	50%
Directed by Robert Florey	20%
A Warner Bros. and Vitaphone Picture	40%

The Story

Peggy Martin, one of the beauties of the Floradora sextette, has an elderly sugar daddy, Lindon Fiske, although she is in love with Monte Van Tyle, a wealthy young man from an aristocratic family. She knows Monte loves her, but does not dream he wishes to marry her. When he proposes she consents and then tells Fiske he's through.

She and Monte take an extended honeymoon abroad. When they return, she finds he has built a beautiful home for her on 56th Street, with an exquisite nursery, for they are expecting an heir. When the baby is born, Van Tyle's mother, who had refused to recognize her daughter-in-law, is reconciled.

Peggy is very happy until she meets Fiske again, who is now broken in health. After undergoing an operation, he pleads with Peggy to visit him at his home. She finally goes, although it is to tell him she will have nothing more to do with him after this visit.

Fiske thereupon tries to commit suicide. The gun goes off as she is trying to stop him and Fiske falls dead.

There is a terrible scandal in which Peggy is pictured as murdering her former lover. She is tried and despite her husband's aid, is convicted and sentenced to twenty years in prison. She begs her husband to divorce her in order to keep the facts from ever becoming known to their daughter.

Years pass and the World War starts. One day Peggy receives a message in prison that Monte has been killed at the front. When her term is up, she finds that her husband has provided a few thousand dollars for her and decides to go abroad.

On the boat she meets a professional gambler, Blaine, who tries to beat her at cards. But Peggy's

father had been a gambler and she knows all the tricks. The two decide to form a partnership and take in suckers on ocean liners.

They finally become too well known to do any business. At this time Bonelli, a New York politician and gambler, opens a speakeasy and gambling house and asks Peggy to deal for his blackjack game. She finds the gambling house is her own home on 56th Street, and the blackjack room her baby's nursery. At first, she refuses, but finally accepts when Blaine points out that they are up against it.

One night her own daughter, Eleanor, now grown and happily married, comes to the place with friends. She has inherited the gambling fever from her mother and grandfather. In order to teach her a lesson, Peggy takes her for many thousand dollars.

Eleanor begs for time to pay, as her husband has threatened to divorce her if she gambles again. Peggy intends to keep her worried for a few days and then tear up her I.O.U.'s. But Bonelli will not agree and tells Blaine to collect. Blaine sees Eleanor in his private office. She pleads for time, but he is adamant. As he picks up the telephone to inform her husband, Eleanor grabs a revolver from an open drawer and kills him, as Peggy enters.

Peggy gets her daughter home and tears up the I.O.U.'s. Bonelli suspects Eleanor, but Peggy tells him she did it. Bonelli, tells her he will get her out of the mess through his political influence if she agrees to remain as his gambling aide.

So she is practically forced to stay, a virtual slave, in the house where she once had been so happy and where she had expressed the hope that she could live always.

Length—6309 Ft. Running Time—68 Mins.



your 1st story

"House on 56th St." Said To Be Finest Kay Francis Story

Few stories are said to offer a star a wider range of dramatic opportunities, or a more dazzling background, than are afforded beautiful Kay Francis in "The House on 56th Street," Warner Bros.' picturization of Joseph Santley's story, which will be shown next at the Theatre.

As the orphaned daughter of a professional gambler, whose beauty wins her immediate success in Broadway's gayest musical shows, and makes her the toast of the town, as one of the "Floradora" girls, Kay Francis undertakes a role completely different from anything she has ever attempted before.

The story opens in the New York of thirty years ago, when the marriages of the "Floradora" to millionaires was the talk of the world, and when Delmonico's and Sherry's were the rendezvous of New York's elite.

As she steps from the stage into the most conservative social set of the city as the bride of Monte Van Tyle, scion of an old Knickerbocker family, Peggy's happiness seems complete. It is not gambling for money that brings about her ruin. But Peggy cannot resist gambling with

life, and taking chances with Fate. Becoming involved in the death of one of her former lovers, though innocent, everything she loves is swept from her in a calamitous sequel to an act of reckless generosity.

Husband, child, friends and freedom are stripped from her, in the scandal and trial that follow.

New York's famous Casino Theatre, home of a generation's most celebrated musical shows, Sherry's, the Casino at Monte Carlo and other famous resorts of the years before the war were faithfully reproduced on the Warner Bros. stage.

Miss Francis has some of Hollywood's best known players associated with her in the picture. Gene Raymond, whose work in "Ex-Lady," "Zoo In Budapest" and "Brief Moment" has brought him rapidly to the front, plays Monte Van Tyle. John Halliday, remembered for his able portrayal in "Men Called Back," "Fifty Million Frenchmen" and "Bird of Paradise," is the discarded admirer whose death brings tragedy to Peggy.

The gambler Blaine, who dominates Peggy's later years and fortunes, is in the able hands of Ricardo Cortez, one of the screen's best-known actors and recently acclaimed for his work in "Torch Singer," "Flesh" and "Big Executive."

Margaret Lindsay, Frank McHugh, William Boyd, Sheila Terry and Henry O'Neill have other important parts in "The House on 56th Street." Robert Florey, director of "Ex-Lady," "Girl Missing" and numerous other screen successes, directed.

Stars in "The House on 56th St."



Beautiful Kay Francis portrays her most impassioned role in the great Warner Bros. drama, "The House on 56th Street," coming to the Strand. She is ably supported by Ricardo Cortez, Margaret Lindsay, and John Halliday.

Mat No. 13 Price 10c

your 6th story

Gene Raymond Joins With Kay Francis In "House on 56th St."

Two of the most contrasting types of screen players will be seen as a new team of lovers when the Warner Bros. picture, "The House on 56th Street" comes to the Theatre on They are Kay Francis and Gene Raymond, who play together for the first time.

Miss Francis is tall and stately, an extremely dark brunette with flashing dark eyes and hair almost jet black.

Raymond, on the other hand, is one of the few outright blond masculine screen players with flaxen hair and blue eyes. He acts as a remarkable foil to Miss Francis' dark beauty and the contrast makes them an unusual combination.

Three other lovers who appear in the picture are all dark, however. These include Ricardo Cortez, John Halliday and William Boyd. Other members of the cast are Margaret Lindsay, Frank McHugh, Sheila Terry, Phillip Faversham and Henry O'Neill.

The picture is a striving drama based on the novel by Joseph Santley. It deals with the affairs in the life of a beautiful chorus girl whose career leads her from the theatre to a mansion on 56th Street, to prison and back to the mansion after it has changed into a fashionable speakeasy and gambling club.

Robert Florey directed the picture from a screen play by Austin Parker and Sheridan Gibney.

your 2nd story

Talented Cast Plays With Kay Francis In "House on 56th St."

A large galaxy of theatrical notables who have been successful on both stage and screen are associated with Kay Francis in the Warner Bros. picture, "The House on 56th Street," which comes to the Theatre on

Kay Francis, who starred in "Mary Stevens, M. D." and co-starred with Edward G. Robinson in "I Loved A Woman," has the stellar role. Of the four men who play leading roles as Miss Francis' lovers, three, Gene Raymond, John Halliday and William Boyd are equally well known on the stage as they are on the screen, having begun their picture career after becoming noted before the footlights.



RICARDO CORTEZ
Mat No. 8 Price 5c

Ricardo Cortez, the other member of the quartette, worked his way to the top of the film ladder from extra man. The three principal feminine parts are played by Margaret Lindsay, Sheila Terry and Nella Walker all of whom were stage players before they essayed picture work.

Other members of the cast also were stage players before joining the ranks of Hollywood artists. These include Frank McHugh, Hardie Albright, Phillip Reed, Phillip Faversham, Henry O'Neill and Walter Walker.

"The House on 56th Street" is an unusual and dramatic picture based on the novel by Joseph Santley which deals with the affairs of a beautiful chorus girl. Robert Florey directed it from the screen play by Austin Parker and Sheridan Gibney.

your 3rd story

Kay Francis Wears 36 Costumes During "House on 56th St."

Thirty-six changes of costume form the amazing wardrobe required by Kay Francis in the stellar role in "The House on 56th Street," her most recent Warner Bros. picture, which comes to the Theatre on

This is not only a record for Miss Francis, but is a high water-mark for the studio.

Opening in the first years of the present century, the drama comes to a climax in 1933. Thus Miss Francis' wardrobe constitutes a panoramic review of what American women have worn for three decades. In fact, a complete cycle is established, since the gowns the star wears in the final sequences of the picture bear a striking resemblance to those of thirty years before.

"Fashion history is repeating itself," said Kay Francis on the set one day, "to such an extent that, with the creators of international styles decreeing that the modes of 1900 shall be the modes of 1933-34, I could duplicate what I wear at the opening of the picture and be practically in style."

The story is that of a beautiful and popular chorus girl who weds a millionaire New York clubman and is idealistically happy until she innocently becomes involved in the death of her former lover. Released from prison, she becomes a black-jack dealer in the very house she had occupied as a bride. The smashing climax comes when she saves her own daughter, who doesn't know her, from a scandal similar to her own.

Ricardo Cortez, Gene Raymond, Margaret Lindsay, Frank McHugh, John Halliday, Henry O'Neill, Phillip Faversham and Nella Walker are the other important members of the cast with Miss Francis. Robert Florey directed the picture, based on the novel by Joseph Santley with the screen play the work of Austin Parker and Sheridan Gibney.

your 4th story

Kay Francis Used 4 Noted Male Leads In "House on 56th St."

Four leading men to one feminine star is the unique situation developed by the plot of Kay Francis' latest starring vehicle for Warner Bros., "The House on 56th Street," which comes to the Theatre on The four are also her suitors in a strange and emotional love tangle.

They are not her lovers at the same period, however, each following the other in succession. John Halliday, Broadway bachelor and man about town, is the first to appear on the scene as the sugar daddy of Miss Francis, in the role of a beautiful and popular chorus girl.

The sugar daddy is jilted, however, for a wealthy young aristocrat,

as played by Gene Raymond, who marries the show girl and builds a beautiful home for her on 56th Street. Raymond dies at the front during the war while Miss Francis is in prison, as a result of circumstantial evidence which convicted her of the death of Halliday, though she is innocent.

Ricardo Cortez next appears as her leading man, as her gambling partner after she has been released from prison. Though he is an ardent suitor she manages to maintain the partnership on a strictly business basis.

William Boyd became her fourth and last leading man when he compels Kay to become his enamored as the price of covering up her daughter's crime. Others in the cast include Margaret Lindsay, who appears as Kay's daughter, Frank McHugh, Sheila Terry, Hardie Albright, Phillip Reed, Phillip Faversham and Henry O'Neill. The picture is taken from the thrilling and highly dramatic novel of Joseph Santley. Robert Florey directed it from a screen play by Austin Parker and Sheridan Gibney.

your 5th story

Kay Francis Heads 6 Screen Beauties In "House on 56th St."

The Floradora Sextette is doing its stuff again—back to the world of lovers of the theatre, living again on the screen and making human hearts palpitate as it did before the footlights in scores of theatres throughout the country in the early years of the century.

It has a new thrill for the younger generation who have only heard of this famous chorus by name. It revives an old one for the theatre goer of thirty odd years ago. For the show, "Floradora," was the show of shows of the time. The original sextette was comprised of the most beautiful girls that could be found, all of whom are said to have married gay millionaires who took them from the stage and established them in beautiful mansions.

Consequently, when it came time for Warner Bros. to show this famous chorus as the sextette seen in their picture, "The House on 56th Street," which opens at the Theatre on

pick of Hollywood beauties was used. For Kay Francis, the stately brunette beauty, who is the star of the picture heads the modern sextette with such other beauties as Sheila Terry, Renee Whitney, Lorena Layson, Pat Wing and Helene Barclay, all well known to the screen world.

Not that "The House on 56th Street" is a musical. Far from it. Based on the novel by Joseph Santley, it is one of the most dramatic stories ever told on the screen. The "Floradora," with the Sextette singing "While Strolling Through the Park One Day," is an impressive and spectacular scene which introduces Kay Francis as the chorus girl whose eventful loves form the basis of the plot for the picture.

The story moves from Broadway to the mansion on 56th Street where the young chorus girl is a happy bride, down through the years to the present time and back to the same house where that same chorus girl again reigns, not as a bride, but as the queen of gamblers.

An unusually strong cast supports Miss Francis in the picture, including, besides those mentioned, Ricardo Cortez, Gene Raymond, John Halliday, Frank McHugh, William Boyd, Phillip Faversham and Henry O'Neill. The picture was directed by Robert Florey from the screen play by Austin Parker and Sheridan Gibney.

your 7th story

Ricardo Cortez Won Long Term Contract With His Fine Work

Ricardo Cortez, who plays one of the leading masculine roles opposite Kay Francis in "The House on 56th Street," which comes to the Theatre on, won a long term contract with Warner Bros. for his talented work in that picture.

Cortez was borrowed from another motion picture company to play the part of a card shark in the Kay Francis picture. His work was so outstanding that Warner Bros. decided they wanted him for other pictures. Negotiations were entered into to take over his contract with the result that Cortez is now a member of the Warner Bros. long list of stars. He was immediately cast for a leading role with Bette Davis in "The Shakedown."

In "The House on 56th Street," Cortez plays the role of gambling partner to Kay Francis. The two play the big ocean liners and when this gets too hot for them, they settle themselves in a New York gambling establishment on 56th Street. It is the same house to which Kay, as a Broadway chorus girl, had been taken as a bride by her wealthy and aristocratic husband before she was convicted, although innocent, of killing a former lover.

Margaret Lindsay plays the role of the star's daughter, while others in the cast include Gene Raymond, John Halliday, Frank McHugh, Sheila Terry, William Boyd and Hardie Albright.

The story, a highly dramatic one based on Joseph Santley's novel, was directed by Robert Florey from a screen play by Austin Parker and Sheridan Gibney.

Advance Features

Imagine Kay Francis as a Chorus Girl!



This bevy of beauty is the Floradora Sextette (which you may or may not remember), and it is currently on exhibition in "The House on 56th Street," Warner Bros.' hit movie playing at the Strand. If your eyes are sharp, you can see that third from the left is none other than your old friend, lovely Kay Francis, star of the picture.

Mat No. 14 Price 15c

Kay Francis, Star, Plays A Chorine for First Time

Makes Her Bow As Floradora Sextette Girl In First Part of "House On 56th Street"

KAY FRANCIS had to give up an enviable stage career and become a motion picture star in Hollywood to get her first experience in musical comedy, as a chorine.

This may sound like an odd statement, but it's true.

For the first time since Hollywood's most stunning brunette donned theatrical makeup, she learned what it was to be a chorus girl when she led the famous "Floradora" sextette in the brief but colorful scenes which form the opening sequence of her latest

Warner Bros. starring picture, "The House on 56th Street," due at the Theatre, on

Incidentally, it may be said—on the evidence of numerous hard-boiled grips, electricians, and property men who watched Kay sparkle on the set that represented the old Broadway Casino Theatre, in 1901—that Miss Francis has never looked more brilliantly beautiful than when she tripped up and down behind the footlights, singing the famous hit of the period, "While Strolling In The Park One Day."

The road to stage success has led through the chorus for more than one actress. But for Kay Francis who has beauty and charm enough to have won distinction in the most dazzling beauty chorus that Flo Ziegfeld, George White, Earl Carroll or any of Broadway's other maestros of feminine loveliness ever as-

sembled, her success did not come from the chorus.

Her first experience was in the role of "The Player Queen" in a modernized version of "Hamlet." She spent a valuable year under the tutelage of Stuart Walker in his Portmanteau Theatre stock company. With the priceless training gained in that school, Kay returned to Broadway for important roles in "Venus," "Crime" and "Elmer The Great," in which she had played with Walter Huston.

It was opposite Huston that she made her debut on the screen as leading woman in "Gentlemen of The Press." The curtain fell, from that moment, on Kay Francis as a stage actress, and rose upon her as a coming screen star. The rest is familiar history.

Kay's histrionic ability is, of

course, no accident. The daughter of a well-known actress, Katherine Clinton, it would have been surprising if the call of the footlights had not sounded with increasing insistence in the girl's ears as the years went on.

"It is funny, though, isn't it," laughed Kay, "that I should have to become a star before I had a chance to be a chorus girl! It's a fascinating experience and I was really sorry to see that sequence of the picture finished. Of course, it's only the starting-point for the real drama of 'The House on 56th Street.' But I rather think I should like to do a backstage story some day, particularly an interesting one written around a big musical show."

That statement may lead to interesting developments later.

"The House on 56th Street," taken from a novel by Joseph Santley, is a dramatic story of a "Floradora Sextette" girl who marries a wealthy and aristocratic youth only to have her happiness shattered by the ghost of a former love affair. Robert Florey directed the production, with a cast that includes Margaret Lindsay, Gene Raymond, Frank McHugh, John Halliday, Walter Walker, Phillip Faversham, Nella Walker and Henry O'Neill. The other five girls in the sextette seen with Kay Francis are Sheila Terry, Lorena Layson, Renee Whitney, Pat Wing and Helene Barelay. Robert Florey directed the picture from the screen play by Austin Parker and Sheridan Gibney.

Cortez Plays First Role as New Warner Bros. Star

Appears Opposite Kay Francis as Her Gambler Partner in "House on 56th Street" Drama

WHEN Ricardo Cortez—which wasn't his name when he was born—first saw the light in far-off Vienna, his parents little dreamed that they had given to the world a future motion picture star.

From Vienna to Hollywood is a long journey. Without quite knowing where he was headed, and caring little at the tender age of four, the boy started on that journey when his parents left their home in Vienna for the New World.

His boyhood was much like that of thousands of other lads in the metropolis of New York. When his public schooling was finished, Ricardo got his first taste of the world of business in a stock broker's office as a messenger boy. But business—even the excitement and tumult of the financial district of New York—had no appeal to him. It was a passing phase. His inclinations already lay strongly toward the theatre.

To satisfy his thirst for personal contact with the world behind the footlights, he got a job as a "super" in various Broadway shows. He got no further than the ranks of the supers then, but he made up his mind to be an actor.

But if the theatre failed to offer the ambitious youth any encouragement, the newer business of motion pictures, eager for new talent and ready to give anyone a chance who looked promising, was more democratic. Cortez turned his back on the world of the footlights for the domain of the klieg.

In the Fort Lee, New Jersey, studios, he began as an extra, but recognition came fast. Presently he was playing small parts, then bigger ones. He showed such promise and ability that he was brought to Hollywood.

Since his arrival on the west coast, Ricardo Cortez has been a recognized star and featured player. Twice he has had the unique distinction of long-term contracts with the same major studio.

In such recent pictures as "Flesh," "Thirteen Women," "Symphony of Six Million," "Big Executive" and "Torch Song" he has demonstrated his unusual ability as an interpreter of vivid roles.

Quiet in manner, darkly handsome, incisive of speech and keen-witted, Cortez is a popular figure in the motion picture colony of the Pacific Coast. He is an excellent dancer, an able raconteur, reads and speaks several languages, and is a keep student of current affairs.

His characterization opposite Kay Francis in "The House on 56th Street" won Cortez a long-term contract with Warner Bros., where he is slated for several outstanding

roles during the present season. In "The House on 56th Street," which comes to the Theatre, Cortez plays the role of gambling partner of Miss Francis, the pair taking in the suckers on ocean liners and later



Ricardo Cortez, one of the four male leads who play in support of Kay Francis in "The House on 56th Street," coming to the Strand.

Mat No. 17 Price 5c

in the New York speakeasy and gambling house on 56th Street. The picture is a drama based on Joseph Santley's novel, which follows the fortunes of a beautiful "Floradora" chorus girl, who marries into society.

In the cast with Miss Francis and Cortez are Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh, Sheila Terry and William Boyd. Robert Florey directed the picture from a screen play by Austin Parker and Sheridan Gibney.

American Women To Follow Kay's Hairdress in Film

Young and Old Alike Will Admire Beautiful Star's Headdress in "The House on 56th Street"

IF Hollywood fashion dictators can be believed, American women will be dressing their hair as Kay Francis has her's dressed in her latest Warner Bros. picture, "The House on 56th Street," which opens at the Theatre on And judging from the advance photographs that have been seen showing Kay Francis in her new style hairdress, it won't be very hard for American women to follow the star's example.

The arrangement of hair Miss Francis wears with such bewitching charm in this picture goes back centuries before 1900, however. Experts say it was first employed by Poppea Sabina, Empress of Nero. Then it went the way of all fashions, until it was revived by Josephine de Beauharnais after her marriage to Napoleon. Once again thereafter it passed into temporary oblivion until it was re-discovered at the turn of the cen-

tury and became the reigning headdress on both sides of the Atlantic.

Now stylists say it will re-appear once more with Kay Francis as perhaps its loveliest exponent.

Heretofore new styles in hairdress have been designed to appeal solely to the girl in her teens or early twenties. For those the Kay Francis headdress in the early sequences of the picture, will be an inspiration. But the middle aged American wom-



Kay Francis shows you her beautiful hairdress.

Mat No. 16 Price 5c

en, will have their treat when they see the glamorous star in the latter

part of "The House on 56th Street." Her's is a stunning coiffeur, with very becoming gray, almost white hair, beautifully done, Kay Francis looks as regal as a queen. No wonder she still retains her beauty and personality that made her the reigning toast of Broadway in her hey day as the most popular member of the "Floradora Sextette."

"The House on 56th Street" presents the absorbing story of a beautiful show girl married to a millionaire New Yorker, who innocently becomes involved in the death of a former lover. It is said to be stark drama stronger than any in which Kay Francis the star has ever appeared.

The picture, based on the novel by Joseph Santley, was directed by Robert Florey from a screen play by Austin Parker and Sheridan Gibney. In the cast with Miss Francis are Ricardo Cortez, Gene Raymond, John Halliday, Frank McHugh, Sheila Terry, William Boyd and Phillip Faversham.

The Vitaphone Trailer on "House on 56th Street"

is one of the most cleverly planned pieces of advertising you have at your command. Angles for women—angles for men—every inch of it an irresistible sales argument.

Start it running now—the longer it plays the more it pays!

Advance Features

FREAK-FACTS



KAY FRANCIS

BEFORE STARTING HER STAGE CAREER WORKED AS SOCIAL SECRETARY TO MRS. W. H. VANDERBILT AND MRS. DWIGHT MORROW

GENE RAYMOND

STARTED HIS STAGE CAREER AT THE AGE OF 5 WITH A STOCK COMPANY.

RICARDO CORTEZ

FIRST JOB WAS AS MESSENGER BOY FOR A BROKERAGE HOUSE IN WALL STREET.

JOHN HALLIDAY

STUDIED MINING ENGINEERING AT CAMBRIDGE UNIVERSITY.

Here are some unusual facts about the stars in "The House on 56th St.," the new Warner Bros. drama, coming to the Theatre. Kay Francis is in the starring role supported by Ricardo Cortez, Gene Raymond, John Halliday and many others.

Mat No. 9 Price 10c

Significant Dual Drama Is Seen in Kay Francis Film

Star Comes Back to "House on 56th Street" as Gambling Mistress in Home She Once Owned

THROUGH "The House on 56th Street," which comes to the Theatre next presenting Kay Francis as the star in this Warner Bros. picture, runs a double drama. The story, as it progresses, becomes the drama of a mansion as well as the drama of a woman.

"The House on 56th Street" is probably the first motion picture to make the history of a gorgeous city mansion once the home of a young, wealthy society couple, and, thirty years later, a garish night-club and gambling hall, the setting for a striving emotional drama.

Interwoven with the history of her home where she began life as a bride, is the varicolored life of Peggy of the Follies, as Kay Francis delineates her in this picture. Spanning a period of thirty years in the history of both the mansion and its mistress, "The House on 56th Street" has for its background all the events that made the years from 1903 to 1933 memorable and colorful. It is there that Kay Francis first comes as the "Floradora" girl who married one of New York's social lights. It is there she returns after a cruel blow by fate, to act against her wishes as a blackjack dealer for a notorious gambler.

A famous historian once remarked that it takes less than fifty years for a New York house to fall from the home of aristocracy to the level of a tenement of vice, crime and degradation, so rapidly does the cen-

ter of fashionable population shift in the great metropolis from one decade to another.

"The House on 56th Street" strikingly dramatizes this theory, besides being an absorbing story of a woman's life and the sacrifices she is compelled to make for those she loves.

Around Kay Francis as the star of the picture are grouped such seasoned players as Margaret Lindsay, John Halliday, Ricardo Cortez, Frank McHugh, Nella Walker, Sheila Terry, Henry O'Neill, William Boyd, Gene Raymond, Philip Faversham, Philip Reed, Renee Whitney, Helen Barclay, Pat Wing and Lorena Layson.

The picture is based on an original novel by Joseph Santley, adapted for the screen by Austin Parker and Sheridan Gibney, the latter is also the author of "The World Changes," Paul Muni's latest starring vehicle. Robert Florey, director of many screen successes, directed.

Kay Francis Names Feet

Have you picked names for your feet yet, girls?

If you haven't, you'd better get busy before all the good names are used up. The motion picture stars are all doing it. Kay Francis started it. Her nicknames for her pedal extremities are "Pete" and "Pattie." The fact came out during the making of her latest Warner Bros. picture, "The House on 56th Street," which comes to the Theatre on Robert Florey, director of the picture, had called Kay to go on the set. She called out:



KAY FRANCIS
Mat No. 1 Price 5c

"Are Pete 'n' Pattie in this scene"?

The director shook his head. He knew what she meant, but bystanders looked bewildered. Kay caught the look of mystification on the faces around her and laughed.

"I forgot you didn't know who Pete and Pattie were," she said. And she pointed to two shapely, smartly shod feet. "I never keep on these high-heeled slippers except when I know they're going to be visible in a scene. The rest of the time I wear woolen slippers without heels. I've called my feet by their pet names ever since I was in the nursery."

And now all the stars are doing it.

Ghosts of Gay White Way Live in Kay Francis Hit

Famous Casino Theatre Duplicated for Scenes of Floradora Girls in "House on 56th Street"

THE old Casino Theatre at 39th Street and Broadway, New York, has been gone for three years. Now it stands again on a North Hollywood movie lot.

The Casino was the house where in the old days Fay Templeton, Lillian Russell, Jeff De Angelis and Della Fox starred; where, a little later, Marie Doro, Julia Sanderson and Edna May first caught the notice of the town; where Elsie Ferguson made her stage debut as a chorus girl.

It was from the Casino stage that the "Floradora" sextette married their millionaires and it was there, years later, that Fritzi Scheff sang "Kiss Me Again" for the last time while Broadway cried and cheered. For many seasons anything that opened there achieved a run simply because it was a "Casino show." The story of the Casino is the story of old Broadway.

What theatre more suitable, then, as a background for the following story? A chorus girl, appearing in a famous musical comedy at the turn of the century, marries into a house of wealth and social prominence. That, at least, is the beginning of "The House on 56th Street," which comes to the Theatre on with Kay Francis in the stellar role.

What other theatre would do as well? The Casino it had to be. So old photographs were studied, the research department was put to work checking details of the theatre's interior in the early 1900's—and the set went up. Picture patrons will see the ornate and gilded auditorium crowded for a first-night. It is the premiere of a musical show which bears resemblances to "Floradora" and other productions of the period. Aigrettes and

ivory fans sway through the house and the men gallantly help the ladies out of enormous opera cloaks.

The lights dim, the foots go up, the orchestra strikes up a number and the curtain rises. There are six beautiful girls and six young men—and they are singing "While Strolling Through the Park One Day." Kay Francis, most dazzling of all six girls, is in the center. There is thunderous applause as the number ends.

This is one of the gay and impressive scenes for the opening of the picture, which begins with the first of the century, coming down to the present date. The picture, which is based on Joseph Stanley's novel, follows the fortunes of a show girl through a life filled with dramatic incidents all interwoven with the "House on 56th Street." It is there she goes as a bride only to return to it as a professional gambler, after she has served a term in prison for a murder she did not commit.

The drama is enacted by a strong cast which includes besides Miss Francis, Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh, Sheila Terry and William Boyd. Robert Florey directed the picture from a screen play by Austin Parker and Sheridan Gibney.

Kay Francis Held To Have Prettiest Feet

Kay Francis, whose latest Warner Bros. picture, "The House on 56th Street," comes to the Theatre on, was recently named by the American Society of Chiropodists, at their annual convention, as one of the two stars possessing the prettiest feet in America.

Frank McHugh Can Sing 400 Songs From Memory

Frank McHugh, who is seen with Kay Francis in the Warner Bros. picture, "The House on 56th Street," now at the Theatre, knows more than four hundred old songs. He can sing and plays them from memory, one after another without stopping.

In a Strange Partnership



Ricardo Cortez and Kay Francis in one of the scenes from "The House on 56th Street," absorbing drama which begins its run at the Theatre. Besides these two stars, Gene Raymond, Margaret Lindsay, John Halliday, and many others are in the cast.
Mat No. 15 Price 10c

Kay Francis Fooled By Artificial Flowers

Artificial flowers, rather than real ones, are almost invariably used in the making of pictures. This because it is often necessary to return to the same set and scene days after the first shot has been taken and it would be hard to duplicate exactly the original flowers.

The artificial flowers used, however, could never be detected on the screen. They are so natural looking that they often fool the players themselves, which is just what happened when Kay Francis was handed a nose-gay by Gene Raymond during the production of her latest Warner Bros. picture, "The House on 56th Street," which opens at the Theatre on. They looked so life-like she instinctively put them to her nose to sniff the perfume and was disappointed when there was none.

Kay Francis Blondes Hair for First Time

Kay Francis, the dashing brunette, appears as a blonde for the first time in certain sequences of her latest Warner Bros. picture, "The House on 56th Street," which opens at the Theatre on. She is a brunette, her natural self, in the earlier part of the story and during the entire period when she plays opposite the blonde Gene Raymond. But in the sequence after she is freed from prison after serving a term on the charge of murdering an ex-lover, she is transformed into a blonde to evade the reporters. So she plays a brunette opposite Raymond and when he passes out of the picture, a blonde opposite the dark complexioned Ricardo Cortez.

Current Publicity

3rd day of run

Character Studies of Kay Francis in "The House on 56th Street"

Gambler's Daughter in "House on 56th St." Gets Role By Bluff

Margaret Lindsay, who plays the role of Kay Francis' daughter in the Warner Bros. picture, "The House on 56th Street," now running at the Theatre, is a living proof of the axiom that the longest way around is often the shortest road to success.

Born in Iowa, Margaret inverted the usual order of events in an actress' career by getting her first stage opportunities in London before she was recognized in New York. Then she came to Hollywood, where she did significant work in half a dozen successful pictures, before the chance to play an important part in "Cavaleade" came her way.

Miss Lindsay won the role by making the producers of the picture believe she was an English girl—thanks to her authentic London accent—and succeeded in keeping her secret so well that many of her Hollywood friends still believe she is a Britisher.

Other milestones in Miss Lindsay's career were leading parts with William Powell in "Private Detective 62" and the ingenue role in "The Affairs of Voltaire" with George Arliss. By that time, Warner Bros. decided to make her a permanent member of their artistic family and awarded her a contract.

"The House on 56th Street" was her first picture after that, followed by the important role of Jennifer Clinton in "The World Changes" with Paul Muni.



Here are six phases in a woman's life as portrayed by Kay Francis in her latest starring vehicle, "The House on 56th Street," the current attraction at the Theatre. This absorbing dramatic romance produced by Warner Bros., traces the life of a beautiful chorus girl in her twenties, then as a happy bride, a devoted mother, a grief-stricken woman, a care-free woman and finally as an experienced woman of the world. Miss Francis is supported in "The House on 56th Street," by an all-star cast including Ricardo Cortez, Margaret Lindsay, Gene Raymond and John Halliday.

Mat No. 43 Price 20c

4th day of run

5th day of run

Kay Francis Handles Gun Like Expert But Is Frightened By It

Hand Kay Francis a gun and right away she commences to do her best acting. Paradoxically, it's because she's scared stiff by firearms.

Through long schooling of her nerves, the actress is now able to pick up a gun without flinching, firmly pull the trigger and nonchalantly send a bullet through the villain's heart. Her close friends, however, say that in such scenes Kay's endeavors to appear calm are really heights of sheer histrionic art that even a Bernhardt would have envied.

The star's latest trial by fire arms came during the filming of her latest Warner Bros. picture, "The House on 56th Street," now showing at the Theatre. This was a doubly hard trial because guns figure twice in the dramatic action of the film. First a man is killed while she is trying to wrest a revolver from him. Later, her daughter shoots a man, and it is Kay who wipes the weapon clean to remove the finger prints.

Kay did it all, and did it without a whimper. But if you'll believe her friends, it is even sweller acting than it looks.

The picture is a thrilling dramatization of Joseph Santley's thrilling novel. Others in the cast include Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh and Sheila Terry. Robert Florey directed.

Explosions of Beads Puzzled Director of "House on 56th St."

It wasn't a loud explosion—rather, a sharp one—but the silence on the Warner Bros. set during the production of "The House on 56th Street," now showing at the Theatre, was so intense that Director Robert Florey, Kay Francis and other members of the cast all jumped as if a shot had been fired at them.

"Who did that," demanded Florey indignantly. "This is a serious scene and when I say 'Quiet!' I mean quiet. Let's try the scene once more before we take it."

The scene was well under way and running smoothly, when—crack! Once more everybody jumped nervously.

Miss Francis was in the middle of a line when the mysterious detonation occurred again, right under the star's feet. This time everybody jumped but Kay. Suddenly she burst out laughing.

"It's all right," she cried as she came tripping over to Florey. "I'm the guilty party. Look!"

And Kay pointed to a minute cylinder of black glass—one of thousands of beads with which her gown was trimmed from head to foot.

"Listen!" she exclaimed. With her heel she crunched it. Instantly the same tiny but distinct explosion took place. For the rest of the day the property man was kept busy sweeping up little glass beads from Miss Francis' gown, before and after every scene, so that the recorder wouldn't think a Cuban revolution was taking place on the set.

"The House on 56th Street" is a thrilling drama based on Joseph Santley's novel. Ricardo Cortez, Gene Raymond, John Halliday and Margaret Lindsay have important roles opposite Miss Francis.

Director Owns Ring of Catherine The Great

Robert Florey, who directed Kay Francis in "The House on 56th Street," a Warner Bros. picture now showing at the Theatre, is a collector of interesting and valuable things. He is the owner of a valuable collection of Napoleoniana among other things. Historic and exotic rings have a fascination for him. His most highly prized ring is a massive solid gold signet ring, made by an eighteenth century Parisian goldsmith at the order of Catherine II of Russia, for Potemkin, her prime minister and reigning favorite for many years.

Six Film Beauties Form New Floradora Sextette

Kay Francis, Sheila Terry, Lorena Layson, Pat Wing, Helene Barelay, Renee Whitney. Could the original "Floradora" sextette have been any more decorative? These are the six you'll see in a similar sextette staged at the old Casino Theatre—even if it is gone now from Broadway and 39th Street—for "The House on 56th Street," a Warner Bros. picture which opens at the Theatre on

Wm. Faversham Watched Son Work on Movie Set

Phillip Faversham, young Broadway player who recently joined the Hollywood picture colony, was recently visited by his famous father, William Faversham, on the Warner Bros. motion picture lot. Phillip was playing an important role opposite Kay Francis in "The House on 56th Street" at the time, a picture which comes to the Theatre on The father spent an entire day watching his son work before the camera.

Author of Francis Hit Watched It Being Made

Joseph Santley is the latest stage celebrity to arrive on the west coast. He visited the Warner Bros. studio during the production of his novel, "The House on 56th Street," now showing at the Theatre. He lunched with Kay Francis, star of the picture, and Robert Florey, director, talking over production with them, and made numerous valuable suggestions which were incorporated in the picture.

Kay Francis Refuses To Play Bridge for Money

Kay Francis, who plays the role of a professional gambler and Black Jack dealer in the Warner Bros. picture, "The House on 56th Street," now showing at the Theatre, never gambles in real life. She plays a good game of bridge, but refuses to enter a game for stakes, although she does not draw the line at prizes.

Mother and Daughter



Kay Francis and Margaret Lindsay play the roles of mother and daughter in "The House on 56th Street," Warner Bros.' dramatic sensation, now playing at the Theatre. Others in the cast are Ricardo Cortez, Gene Raymond, and John Halliday.

Mat No. 39 Price 10c

Current Publicity

(Review)

Kay Francis Scores Triumph in Vastly Entertaining Film

Exceptionally Able Cast Supports Talented Star In Touching Drama of Floradora Girl

HERE is a picture vastly different and vastly entertaining. Kay Francis is a gem that sparkles throughout. Kay Francis is always a glowing and distinguished actress, but we daresay that even her most sincere admirers were not prepared for the unexpected display of dramatic depth and power she gives in her latest Warner Bros. production, "The House on 56th Street," which had its premiere at the Theatre last evening.

The occasion was distinctly a personal triumph for Miss Francis, as well as a red-letter night for those discriminating theatregoers who are seeking the unusual in entertainment.

Never has the star looked lovelier than in the numerous checkered chapters of her career as Peggy, Broadway show-girl, bride of a Manhattan aristocrat, and later as a shrewd, worldly woman using her inherited gifts as a gambler's daughter to make her way in a world that has otherwise ostracized her.

Even in the drab costume of a woman convict, there was a dignity and stateliness about her that lend poignancy to the grim scenes behind the bars of Auburn prison. The contrast made all the more vivid the star's emergence from the penitentiary when, with the aid of modistes and beauty parlor experts, she creates a new personality for herself, outwits the inquisitive newspaper men, and flees abroad to begin life as another person.

In the final chapters of her story, when an ironic fate brings her back to New York to deal black-jack in the very house she had occupied as the gayest and most envied bride of a generation before—the house on 56th Street—Miss Francis is magnificent in her restraint and the sureness with which she handles the situations that confront her.

In its sweep across thirty years of life in New York and Europe, before and after the war, the drama loses nothing in strength or tempo as it follows its ill-fated heroine in her tumultuous experiences with chance and circumstance.

The four men who are the dominating factors in Peggy's life are

all compelling characters, played by able actors, and shrewdly contrasted with one another.

John Halliday's performance as the older man who loves Peggy well enough to yield gracefully to a younger rival yet becomes the instrument of her conviction and punishment later, is one of the finest things this gifted actor has done on the screen. Gene Raymond as Monte Van Tyle, who marries her from the chorus of the Casino Theatre, is sincere and convincing.

Ricardo Cortez is at his suavest and best as the transatlantic gambler with whom Peggy casts her lot as a business partner during the years following her release from prison. As Bonelli, the hard-boiled speakeasy proprietor who insists upon having Peggy herself as the price of his silence for the killing of Cortez, William Boyd is a wise choice for the role.

Margaret Lindsay in the part of Peggy's daughter is vividly real in the scenes that precede the powerful climax of the story.

As director of "The House on 56th Street" Robert Florey has missed none of the values, pictorial or dramatic, and has woven the numerous episodes of the heroine's life into a convincing whole. The screen play by Austin Parker and Sheridan Gibney is based on Joseph Santley's novel.

Yes, here is a picture vastly different and vastly entertaining.

Presto! Here's Your Card



Kay Francis amuses the other members of the sextette of feminine beauty which is on exhibition beginning today at the Strand Theatre, as Warner Bros.' sensational drama, "The House On 56th Street" opens its run. Supporting Miss Francis in the all-star cast are Ricardo Cortez, Margaret Lindsay, Gene Raymond, John Halliday and many other notables.

Mat No. 37 Price 15c

Opening Day Story

Kay Francis Film, "House on 56th St." Opens at Today

Kay Francis comes to the screen of the Theatre today in her latest starring picture for Warner Bros., "The House on 56th Street," a colorful drama based on the novel by Joseph Santley.

Miss Francis plays the part of one of the most beautiful and most popular of Broadway butterfly chorus girls whose beauty and charm get her into trouble. The characterization is said to be the most dramatic role of her career, the romances and the tragedies in the life of this show girl giving Miss Francis the opportunity to run the gamut in emotional expression.

The story centers about the unusual incidents in a mansion on 56th Street, built by a millionaire New York clubman for his chorus girl bride. At the height of her happiness, the young wife is torn from husband and home and sent to prison on a charge of murdering a former lover though innocent. Later she returns to the same house, now a fashionable gambling house, as mistress of a Blackjack game.

Colorful scenes take place in the famous old Casino Theatre, now only a memory, at the time when Floradora was the most popular musical show of the day; at Sherry's and Delmonico's and other rendezvous of the Broadway play boys of the early part of the century. The story then leaps across the years covered by the World War and comes down to modern times, winding up with a spectacular denouement in the 56th Street house.

Miss Francis is supported by a sterling cast of notable players including Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay, Frank McHugh, Sheila Terry and William Boyd. Robert Florey directed the picture.

1st day of run

Gene Raymond Plays Society Blade Role In Kay Francis Hit

Gene Raymond, the blonde young man who proved to be an attractive romantic foil for Bette Davis in "Ex-Lady" last season, plays an important part opposite Kay Francis in that star's latest Warner Bros. production, "The House on 56th Street," now playing at the Theatre.

As Monte Van Tyle, Manhattan socialite and young man about town, Raymond marries dashing

Kay Francis out of the "Floradora" chorus, despite the objections of both his mother and the young lady's devoted "cavalier," who is also a member of New York's aristocracy, although an old man.

It is Monte who builds the house on 56th Street as a wedding present and honeymoon surprise for his bride, and brings her to it after a protracted wedding trip in Europe.

Raymond, though a comparative newcomer to the screen, has definitely established himself through such pictures as "Ex-Lady," "Brief Moment" and "Zoo in Budapest."

Other important members of the cast supporting Kay Francis are Ricardo Cortez, John Halliday, Margaret Lindsay, Nella Walker, Frank McHugh and William (stage) Boyd. Robert Florey directed the production.

2nd day of run

Kay Francis Had To Attend Dance School For Old Time Steps

Kay Francis and other members of the cast of the Warner Bros. picture, "The House on 56th Street," now showing at the Theatre, as well as a hundred extras spent two days in taking dancing lessons for one of the scenes in the production.

This was to be a scene in a fashionable New York home in the early part of the century. As the dances of the day were quite different from the present, William O'Donnell, a Los Angeles dance master, who makes a specialty of old time dances was engaged to instruct the company.

With several assistants he instructed the company individually and in groups in the Lancers, the Polka, the twostep and the waltz, as they were danced at the time.

In the cast with Miss Francis are Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay,

Frank McHugh, Sheila Terry and William Boyd. Robert Florey directed the picture from a screen play by Austin Parker and Sheridan Gibney, based on the novel of Joseph Santley.



Margaret Lindsay, one of the stars in Kay Francis' new film, "House On 56th Street" at the Strand.

Mat No. 24 Price 5c

Lovers In New Film



Kay Francis and Gene Raymond provide some of the love interest in "The House On 56th Street," new Warner Bros. drama, which is the current attraction at the Strand. This thrilling story of a woman's life and loves is played against the background of a New York home. Ricardo Cortez, Gene Raymond, Margaret Lindsay and John Halliday are in the cast.

Mat No. 38 Price 10c

Current Features

Kay Francis Took Lessons in Cheating for Film Role

Star Learned How to Deal Stacked Hands for Dramatic Scenes in "The House on 56th Street"

KAY FRANCIS is a stickler for realism. When a story requires her to do something unaccustomed, or master the technique of something new to her, she goes at it with a thoroughness that is characteristic of everything she does.

In "The House on 56th Street," her latest Warner Bros. picture, now showing at the Theatre, Kay, through force of circumstances has to turn from being a former chorus girl wife to one of society's elite to that of a professional gambler. She is supposed to have inherited her dexterity with cards from her father. During the course of the drama, she beats a transatlantic card shark who is using a deck of marked cards against her.

The sharper realizing her ability with cards proposes partnership to Kay, and thereafter, for years, the two make a living fleecing wealthy suckers at the card table. Their methods are unscrupulous, but marked by an extraordinary legerdemain.

Later on, Kay blossoms out as a dealer of Black Jack in one of New York's swankiest gaming clubs.

Although Kay is an excellent contract bridge player, her actual knowledge of illegitimate card playing and card manipulation is nil. Yet at least two important scenes in "The House on 56th Street" required her to be a card sharp of the first water.

She might have chosen the easier way—it has been done before—of playing the scene in close-ups of hands and cards, with a trained gambler to do the manipulation in front of the camera.

The easiest way is not Kay's way, however. She decided to learn enough about sleight of hand, as related to cards, to play the scenes convincingly herself.

The finest card manipulator avail-

able in Hollywood—where members of any profession, no matter how bizarre or unusual, can be found—was engaged by the studio for Miss Francis. The star spent two hours a day for a week, learning the fine point of palming cards, taking them out of a coat sleeve, dealing from the bottom of the deck, dealing a pat hand, and other phases of the stock-in-trade of the professional gamester.

"I never felt so wicked in my life," laughed Kay, "as when I discovered that I was well on the way to being a full-fledged cheater. The amazing thing about the whole business is the terrific amount of constant practice it takes to become an adept in the mechanics of card manipulation."

The picture, based on the novel by Joseph Santley, is a powerful emotional drama in which Miss Francis turns into a professional gambler after serving a term in prison for a murder which she did not commit. There is a most unusual climax in which she saves her own daughter from the consequences of a shooting affray in her own gambling parlor after her daughter has lost a small

Kay Francis



Glamorous star as she appears in her latest hit, "The House On 56th Street," now at the Strand.

Mat No. 12 Price 5c

fortune at the Black Jack table presided over by Kay Francis.

Ricardo Cortez has the role of the gambler, Blaine, in "The House on 56th Street." Other important members of the cast are Gene Raymond, Margaret Lindsay, Sheila Terry, John Halliday, Nella Walker, Henry O'Neill, Phillip Faversham and Frank McHugh. Robert Florey directed the production from the screen play by Austin Parker and Sheridan Gibney.

Boneless One, was the only male performer in the entire troupe."

Special Costumes Made

Special costumes that are faithful reproductions of the gowns worn by the dancers of the quadrille were designed by the Warner Bros. wardrobe experts, especially for the scene. The interior of the Moulin Rouge was faithfully copied by the scene builders from drawings and photographs of the celebrated dancehall as it looked in those days.

Lee Moran, veteran comedian of the screen, was engaged to play the role of the agile Valentin. And in casting the dancers, care was taken to obtain girls who looked as nearly as possible like La Goulue and her sinuous associates.

The result on the screen is a flash of pre-war Paris that will probably make every lover of the Montmartre who sees it homesick for another evening at the Moulin Rouge.

The picture, based on Joseph Santley's novel, begins with the early part of the century and comes down to modern times. It is the dramatic story of a chorus girl who marries a wealthy New York aristocrat and is deliriously happy until she becomes mixed up with a former lover and is convicted of his murder, though innocent. There is a smashing climax where, after she is released and becomes a gambler, she saves her daughter from a similar fate at a great sacrifice.

Ricardo Cortez, Margaret Lindsay, Frank McHugh, Nella Walker, John Halliday, Henry O'Neill and Phillip Faversham are other important members of the cast. The screen play is by Austin Parker and Sheridan Gibney.

Kay Francis' Own Home Is Opposite of Movie House

Simplicity Marks Star's Abode in Contrast to Ornateness of "The House on 56th Street"

SIMPLICITY distinguishes the home which Kay Francis has established in Hollywood. Simple tastes, simple living, sensible expenditure are much in evidence there.

It is quite different from the "House on 56th Street," which Miss Francis occupies in the Warner Bros. picture of that title, now showing at the Theatre. The house on 56th Street, the home a wealthy and aristocratic New Yorker built for his chorus girl bride, is a palatial residence with

spacious rooms, marbled halls and ornate furnishings. There are several floors. It is not the kind at all in which Miss Francis likes to live.

Her Hollywood house is an old fashioned cottage on an almost forgotten street. It is a frame bungalow, of seven rooms all on one floor with a long narrow porch across the front.

The wide front door opens directly into a square living room of average bungalow size. The walls are papered in plain buff, the woodwork is painted white. A white tile mantle, old fashioned but housing a real fireplace, is the only distinguishing feature in the severely plain room.

A small dining room, in which not more than eight people could possibly be seated in any comfort, occupies the east one-third of the street side of the house. A pantry and kitchen, two bedrooms and a bath and small sun room projecting from the back of the house, complete the establishment. A separate garage houses two cars.

Into these limited quarters, Miss Francis moved enough furniture to supply a somewhat larger house. The living room is not crowded but it is well filled with attractive furnishings. A deep couch and a cretonne covered day bed, the first named against a wall and the second standing almost diagonally across the room, offer convenient and companionable havens for visitors. A grand piano is pushed tightly into one corner, making room for two occasional chairs, two tall, slim bookcases and a number of antique small tables supplying conveniences to the occupants of any seat in the room.

On the mantle stands a unique timepiece, several curious knickknacks and a pair of beautiful vases which Miss Francis values almost above all else in her home. The dining room glitters with highly polished mahogany and silver.

One doorway from the living room opens into a narrow hall which leads back through the house between the kitchen side and the bedroom side, exactly like the halls of ten thousand other California bungalows.

The back, corner bedroom belongs to Miss Francis. It is simply decorated in gold cloth and features several fine samples of early furniture. The small sun room at the end of the narrow hall, is a tiny place, partially glass enclosed and looks out directly into a small service yard and a bank of trees.

In spite of its severely simple proportions and style, the Francis home is one of the most popular places in the film colony. Most of her friends live in impressive style in mansions boasting of living rooms as big as this whole house, yet they find here a hospitality and comfort which many of them are lacking.

The actress has her reasons for maintaining the simple establishment that she does.

"A big house," she says, "is lonesome, especially when Mr. McKenna is away. It becomes a burden too."

Additional company is provided for Miss Francis when her husband is away, by two dogs, one her favorite, a Dachshund, and the other a bouncing, furry English sheep dog. There is a bed for the Dachshund in one corner of Miss Francis' boudoir.

Miss Francis' latest picture, "The House on 56th Street" is the dramatic story of a show girl who weds a wealthy youth she loves, only to have a former clandestine love affair bob up and bring tragedy into her happy life. There is a strong supporting cast, including Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay and Frank McHugh. Robert Florey directed it from the screen play by Austin Parker and Sheridan Gibney. It is based on the novel by Joseph Santley.

Colorful Dance of Moulin Rouge Now Shown in Film

Forms Spectacular Feature of Kay Francis' Starving Picture, "The House on 56th Street"

IF you have never seen the famous Quadrille of the Moulin Rouge, as it has been danced for nearly fifty years in Paris, you'll have a chance to witness it this year, even though you never get any nearer Paris than the railroad station of your home town.

An evening in the Moulin Rouge, world-famous Montmartre cafe and dance-hall, is one of the features of Kay Francis' latest starring picture for Warner Bros., "The House on 56th Street," now showing at the Theatre.

Paris is one of the highlights of the European honeymoon Kay Francis and Gene Raymond embark upon in the picture, and a visit to the Moulin Rouge is one of the highlights of the Parisian sojourn.

Dubbed by Parisians the "can-can," the quadrille, as danced by the agile exponents of Terpsichore at the Moulin Rouge since the opening of the famous resort in 1889, has entertained millions of sight-seers from every country in the world.

In reproducing the famous quadrille, Director Robert Florey, himself a Frenchman who knows his Paris intimately, strove to evoke every detail of the Moulin Rouge, as it was during the first ten years of the present century.

"The five dancers who, during that period were exhibiting their charms

and skill to the dazzled spectators nightly at the Moulin Rouge," said Florey, in discussing the scene with Miss Francis on the set, "were probably the five most famous dancers of their day in Europe.

"You've probably heard of them, or some of them, at least. The most celebrated of all was LaGoulue—admittedly the finest high-kicker and acrobatic dancer of her day. Her real name was Louise Weber, and only a few years ago she died, an old woman, incredibly fat and terribly poor, in Montmartre."

"The other four," went on Florey, "were Grille d'Egout—a typical Montmartre nickname, which means 'sewer grating'—La Mome Fromage, or Kid Cheese, La Sauterelle, or the Grasshopper, and Nini Patte-en-l'air, literally, Nini, the girl with her foot in the air.

"These were the specialty dancers, leading a troupe of from twelve to fifteen or twenty line girls. An india-rubber comedian and eccentric dancer, known as Valentin le Deosse, or the



GENE RAYMOND

Mat No. 3 Price 5c

Tense Scene From Strand Hit



Kay Francis and William Boyd in a thrilling moment from the great Warner Bros. drama, "The House on 56th Street," now playing at the Strand Theatre. Beautiful Kay gives one of the finest performances in this latest of her long list of successes.

Mat No. 18 Price 10c

Cast Biographies

Biographies

KAY FRANCIS

Kay Francis was born in Oklahoma City, but when four years old her mother, Katherine Clinton, an actress, placed her in a private school at Ossining, New York. Later she entered Cathedral School in Garden City. She studied secretarial work and became social secretary to Mrs. W. K. Vanderbilt. She also filled the same posts for Mrs. Minturn Pinchot and Mrs. Dwight W. Morrow.

After a tour of Europe, she decided to go on the stage, first appearing in a modern version of "Hamlet." She later appeared on Broadway in "Venus," "Crime" and "Elmer the Great," among other productions.

Her first picture work was in "Gentlemen of the Press." Her success was instantaneous and she was given a picture contract. A year ago she joined Warner Bros. First National pictures and has appeared recently in "The Keyhole," "One Way Passage," "Jewel Robbery," "Cynara," "Trouble in Paradise," "Man Wanted," "Street of Women," "Mary Stevens, M.D." and "I Loved A Woman."

GENE RAYMOND

Gene Raymond was christened Raymond Guion, but because no two people pronounced it alike, he adopted the former. He was born in New York City in 1908 and began his stage career at the age of five, at which time he appeared in several stock productions.

Making his first real debut in the theatre in 1924, he made meteoric rise to popularity as a juvenile.

Following a very successful career on Broadway during which he appeared in countless successes including "Cradle Snatchers," "The Potters," "Mirrors" and "Jonesy," he came to Hollywood to enter screen work.

Among the motion pictures in which he played important roles are "Ex-Lady," "Brief Moment," "Ann Carver's Profession," "If I Had A Million" and "Zoo in Budapest."

JOHN HALLIDAY

John Halliday was born in Brooklyn, New York, his parents being non-professional. He was educated at Blair Lodge, Edinburgh, Scotland and at Cambridge, England, where he studied mining engineering.

He had always been interested in theatricals, however, and finally drifted into stage work. His best known stage productions are "The Whip," "When We Were 21" and "The Circle."

His screen career began in 1930 under contract with Warner Bros. His more recent pictures include "Men Called Back," "Fifty Million Frenchmen," "Bird of Paradise," "Age of Consent" and "Week-Ends Only."

HENRY O'NEILL

Henry O'Neill was born in Orange, N. J., and educated there. After graduating from Seton Hall College, he decided to try his luck on the stage, having appeared in various amateur and college productions since 12 years of age. After many discouragements he landed a minor role with a Newark, N. J., stock company and one engagement led to another until he felt he was ready to try Broadway. His first role there was with the John Ferguson Theatre Guild. Needless to say he clicked with Broadway's theatre-goers and for many years has been one of the most popular actors in the East. Numbered among his many stage hits are "I Loved You Wednesday," "The Last Mile," "Trick For Trick" and "Conquest." He was brought to Hollywood by Warner Bros. and has appeared in "The World Changes," "The Kennel Murder Case" and "I Loved A Woman."

RICARDO CORTEZ

Ricardo Cortez was born in Vienna but moved to New York with his parents when three years of age. He received his early education there and then entered a brokerage office as a messenger boy. He was always interested in the theatre and spent all his spare pennies for seats in the peanut gallery.

His first chance to play before the footlights came when he got a job as a super in a theatrical spectacle. Then he was given work as fly boy in a Forty-First street theatre. An advertisement for extras at a Fort Lee studio caught his eye. He applied and got a job.

Cortez quickly advanced from extra to bit parts and finally to leading roles. He was Garbo's leading man in her first feature, "The Torrent." When the talkies came in he was even in more demand than in the silent pictures, having an excellent speaking voice. His more recent pictures include "Big Executive," "Torch Singer," "Broadway Bad" and "The Giant Swing."

FRANK McHUGH

Frank McHugh has been on the stage since his early youth. Born in Homestead, Pennsylvania, of theatrical parents, Frank's earliest thoughts were of the theatre. Following years as a trouper in many stock companies throughout the United States and Canada, he was induced by his friend, Frank Fay, to accept a role with the latter in "Bright Lights."

He speedily drew the attentions of screen audiences and after having given outstanding performances in many pictures, he was signed under a long term contract by the Warner Brothers-First National Studios. His latest pictures include "Elmer The Great," "Parachute," "Grand Slam," "Blessed Event," "The Crowd Roars," "One Way Passage," "The Dark Horse," "The Mystery of the Wax Museum," "Life Begins," "Ex-Lady," "Lilly Turner" and "Footlight Parade."

Ricardo Cortez Landed Success After 3 Tries

Ricardo Cortez, who has an important role opposite Kay Francis in "The House on 56th Street," which comes to the Theatre on made three distinct tries before he got on the main line to success in the show world. The first time he was a "super" (Broadway equivalent for "extra") in musical shows. The second he was given an unusually high position in the theatre—the boy in the fly gallery at the top of the stage. The third time he enlisted among the ranks of motion picture extras at a Fort Lee, N. J. studio. He stuck to motion pictures until his unusually ability was noticed and he achieved real stardom.

Cortez First Leading Man For Garbo In U.S.

Ricardo Cortez, who has a leading role with Kay Francis in the Warner Bros. production, "The House on 56th Street," which comes to the Theatre on came into moving pictures as "a second Valentino." But it isn't healthy to mention that to him today. On the other hand, he was Garbo's first leading man in American pictures. He played opposite her in "The Torrent," which Monta Bell directed—and that's one thing you can mention to him anytime.

Gene Raymond Collector of Historic War Swords

Gene Raymond, who has the role of Monty Van Tyle, aristocratic young New Yorker opposite Kay Francis in "The House on 56th Street," now at the Theatre, is an ardent collector of swords. He has a number of historic swords worn by American army officers in the different wars of the United States, from Revolutionary days to the World War. In nearly every case, the swords are inscribed with the name, the rank of its former owner and often the occasion upon which it was presented to him. The actor's ambition is some day to have a home in which one room will be devoted to fine specimens of the sword-maker's craft.

Colorful Scenes of Gay Paris In Francis Hit

Colorful scenes of Parisian life will be seen in Kay Francis' latest starring picture for Warner Bros., "The House on 56th Street," which opens at the Theatre on Vivid and accurate shots were made of famous cafes and night clubs of the Montmartre district and of the Moulin Rouge, famed for many decades for its picturesque and somewhat risqué dances. These "can-can" dances were revived for the screen by Robert Florey, a French director who directed the Kay Francis drama.

Margaret Lindsay Also An Accomplished Dancer

Margaret Lindsay, who has an important role in Kay Francis' latest starring vehicle for Warner Bros., "The House on 56th Street," which opens at the Theatre on is an accomplished dancer as well as an actress. She devotes an hour each day to her dance routines. She contends there is nothing like dancing to keep one graceful and supple and to improve one's walk and carriage. Miss Lindsay studied dancing as well as dramatic art during her post-college days and has found the former a valuable supplement to her acting.

Delmonicos and Sherrys Rebuilt on Movie Sets

Delmonico's and Sherry's, the famous old New York cafes where the playboys of Broadway dined with their chorus girl friends in the early part of this century, play an important part in Kay Francis' latest starring picture for Warner Bros., "The House on 56th Street," which comes to the Theatre on The two restaurants, now only a memory, were reconstructed on the sets at Warner Bros. from old prints of the places. The cafes figure only in the opening scenes of the picture, however, as the story jumps the World War and comes down to modern times.

Kay Francis Shows How To Age Gracefully



Kay Francis, Warner Bros. star in her unusual role in "The House on 56th Street," is required to age gracefully in order to show her as a beautiful young showgirl in the early stages of the picture and as

a worldly-wise matron in the later sequences. The effect sought was procured by using the above illustrated distinctive type of headdress, which shows both profiles and a full view of the glamorous star.

Mat No. 42 Price 20c

NOTE TO EXHIBITOR: Have your leading beautician describe this style for special publicity story to run on women's page in your local paper.

Special Radio Sketch

DRAMATIC 10-MINUTE RADIO SKETCH FROM "THE HOUSE ON 56th STREET"

Unusual in the extreme, the sensational story of the picture provides rare material for a powerful dramatic radio sketch. It is sure to attract wide fan interest.

The parts can be played by actors connected with the radio station, or by members of a local dramatic society who will be glad to act for the publicity forthcoming.

FIVE CHARACTERS

PEGGY MARTIN: Pretty chorus girl who marries millions and though innocent, is convicted of murder.
MONTE VAN TYLE: Her husband, wealthy society man.
LINDON FISKE: Elderly admirer—member of society, jilted by Peggy.
DOLLY: Peggy's chorus-girl pal.
JIMMIE: Call boy at theatre (can be doubled)

Regular Station Announcement, followed by

ANNOUNCER: We are pleased to present for your entertainment flashes of the absorbing drama in "The House on 56th Street," the Warner Bros. production, starring the beautiful Kay Francis, and coming to the Theatre..... next. The supporting cast includes Ricardo Cortez, Gene Raymond, Margaret Lindsay, Frank McHugh, Sheila Terry, and Henry O'Neill. Robert Florey directed. Mr. (name of theatre manager or his representative) will briefly explain events leading up to the opening of the sketch.

NARRATOR: Thank you, (name of announcer) New York's 'Four Hundred' and as many of the 'Four Million' as can crowd in, are making the ornate interior of the Casino Theatre a brilliant many-colored picture of gorgeous gowns and glittering jewels. In one of the boxes sits the handsome and aristocratic Monte Van Tyle, eagerly awaiting the rise of the curtain. Lindon Fiske, a middle-aged and courtly man of the world, glances upward from his seat in the pit, toward the Van Tyle box with thinly veiled displeasure. He has heard of Van Tyle's infatuation for beautiful Peggy Martin—who has reached Broadway fame through the aid of the Fiske millions and prestige. Now the curtain rises to the melodious strains of "We Were Walking in the Park One Day"

(Music—several bars of this tune—followed by applause—through which the voice of the Narrator is heard.)

NARRATOR: The girls of the chorus sextette have rushed to their dressing-rooms where wardrobe women help them to disrobe for the next scene. Peggy Martin's pal, Dolly, hurries toward her calling:

DOLLY: (explosively) Say, Peg, know what I think? I think you're simply CRAZY—if you throw Fiske over.

PEGGY: You think so.

DOLLY: I know so. Lindon Fiske may be no spring chicken, but what if he isn't! These young dudes like Monte Van tyle change their minds forty times before they're safe as Lindon Fiske!

PEGGY: Fiske's not the marrying kind.

DOLLY: You should know, Peggy darling, if anybody knows!

PEGGY: Should I—But—Monte Van Tyle is—well—I—

DOLLY: Oh, I know, Monte's rich and goodlooking and all that, but one of these days he's going to get married—and then—where are you?

PEGGY: (rapturously) You know, Doll, tonight, when I looked up—and saw Monte Van Tyle in the box—my heart swung right over! It postively did, Doll. I almost fell into the orchestra pit!

DOLLY: Does Fiske know—about Monte Van Tyle?

PEGGY: (quickly) There's nothing to know.

DOLLY: Maybe not yet.

PEGGY: And I wouldn't hurt Lindon Fiske, Dolly—I wouldn't hurt him for the forld.

DOLLY: (not meaning it) Oh, of course not!

PEGGY: On the other hand, though—I wouldn't want Monte Van Tyle to think that I—well—

DOLLY: No dear, you want them both. It's perfectly natural. If I were you, I suppose I'd be—

CALL BOY: (off, calling) MESSAGE FOR PEGGY MARTIN.

PEGGY: Here, Jimmie—

CALL BOY: And he wants an answer.

DOLLY: (excited and curious) What's it say, darling? Oh, isn't that simply gorgeous (reads melodramatically) "PEGGY DEAR—CAN'T YOU HAVE SUPPER WITH ME TONIGHT AT DELMONICO'S.—PLEASE—MONTE."—Well?

PEGGY: Wait a minute, Jimmie.

DOLLY: Take a fool's advice, Peg—and stick to Fiske!

CALL BOY: (a bit impatient) Say, I got to hurry up! Yes or no? You'll be holding up the second act curtain!

PEGGY: Tell him—

DOLLY: Careful, Peg!

PEGGY: Tell him YES!

(Music of the 1900 period)

NARRATOR: Peggy Martin is radiantly conscious of the envious glances cast toward her as she dines in luxurious old Delmonico's with Monte Van Tyle. She is supremely happy, though the sad, brooding eyes of Lindon Fiske, who is at another table, cause her momentary pangs of conscience. The next night she is driving through Central Park with Van Tyle in a hansom cab—

(The faint clop-clop of the horse's hoofs is heard through their words)

MONTE: But you do love me, Peggy?

PEGGY: (softly) More than anything.

MONTE: Then what else matters?—(pause)—Fiske?

PEGGY: (slowly) He's been very good to me.

MONTE: Sometimes we have to hurt people to gain our own happiness—

PEGGY: I know—but he doesn't deserve to be hurt.

MONTE: Do I?

PEGGY: Dearest! I wouldn't hurt you for anything on earth.

MONTE: (coldly) Then let's never mention Fiske again.

PEGGY: You don't resent him too much, do you?

MONTE: (sharply) Yes, I do—entirely too much.

PEGGY: Whatever you wish, I'm so utterly and completely yours that you needn't ever think of him again.

MONTE: And I'm going to make this new life of yours so beautiful and different that you'll never want to think of him. Will you give your notice at the theatre tomorrow?

PEGGY: (astonished) But why?

MONTE: (hesitatingly) I'd rather not—take you to my mother as a er—chorus girl—

PEGGY: (hurt) Oh!

MONTE: Does that seem silly and old-fashioned to you? Well, mother is rather old-fashioned, but she's an awfully good sport.

PEGGY: (almost speechless) I—

MONTE: And you might just as well know it now as later. How soon shall we be married?

PEGGY: (bewildered) Married? I didn't know you wanted to—marry me.

MONTE: Why you funny, dear person. What do you think I've been talking about?

PEGGY: But you don't know anything about me—about my family—and—things like that—

MONTE: I don't want to know—

PEGGY: Oh, but you should, you must—you should know—that my father was—was a gambler—and his father before him—that I—even I—

MONTE: Don't, Peggy, please.

PEGGY: Oh, but I must—that it's like a fever in my blood—

MONTE: Dearest—

PEGGY: That I would risk anything—anything—on the turn of a card—you should know—What would your mother say—gambling is a mania with me—and oh, Monte—I—want so much to be worthy of—your love—What must you think of me!

MONTE: That you're the sweetest person in the world. That's all I know or want to know—Kiss me—sweet—

(Music)

NARRATOR: Leaving the ardent Monte Van Tyle to his dreams of her, Peggy goes to her apartment, takes off her wrap and tosses it across a chair. As she pauses at the mirror she sees the reflection of Fiske's form in a dim corner of the room.

PEGGY: You startled me.

FISKE: (with slow deliberation, sadly) I dropped by the theatre but you'd left—with young Van Tyle.

PEGGY: (softly, almost pittingly) Well?

FISKE: This can't go on.

PEGGY: (quietly) No, it can't.

FISKE: Just what do you mean by that?

PEGGY: That the time has come when we must say goodbye.

FISKE: For that young—whip-persnapper?

PEGGY: For Monte.

FISKE: You're making a big mistake.

PEGGY: I don't think so. It can't be a mistake when two people love

each other as much as Monte and I do.

FISKE: In a year he'll be tired of you. Won't you accept the advice of some one who is—older—and who has been through it all? He'll amuse himself with you until the right girl to marry him comes along and then—over you go.

PEGGY: We're to be married next week.

FISKE: You'll never make a go of it. I know the Van Tyle family. I've known them for years.

PEGGY: I'm not marrying his family (as an afterthought)—and he's not marrying mine.

FISKE: (as if defeated, dully) And do you really believe that you can make him happy?

PEGGY: (simply) We love each other.

FISKE: (sadly) I'll miss you.

PEGGY: (impulsively) And I'll always be grateful to you. You've been a very dear friend—(with great gentleness) Goodbye.

(Music—probably few bars of "In the Gloaming")

NARRATOR: All the Four Hundred are in attendance at the wedding of Monte Van Tyle and Peggy Martin. They sail gaily away on their honeymoon to Paris—Venice—Monte Carlo—where Peggy could have lingered forever—and back to New York. Monte has been exciting her curiosity by telling her of the BIG SURPRISE he has in store. Is it the pearls? No indeed. The grand new car that chugs and has to be cranked. Wrong again. Ah, here it is now! They are pausing at the foot of the brownstone steps! A new house—the house on 56th Street—Monte Van Tyle's wedding gift to his bride!

MONTE: Welcome home, my dear!

PEGGY: Monte!

MONTE: (elated) All the time we've been away, they've been building this for us to come back to—

PEGGY: (brokenly) Don't expect me—to—say anything—

MONTE: Don't say a word. Here's the key. (lock heard turning) Wait! A good old custom says that the bride is carried over the threshold of her new home—

PEGGY: (overcome) Oh, Monte—!

MONTE: Like it?

PEGGY: It's all so unbelievably lovely and wonderful—oh—Do you suppose there has ever in the world been another girl lucky enough to have a husband like you?

MONTE: Me? Come on, upstairs. No, wait! The bride's got to be properly kissed! (pause) NOW! Up we go—

PEGGY: Oh, how beautiful—OUR room—and this—this little room—

MONTE: I cabled to have the nursery fixed up just as soon as you told me we'd need it. Do you like the way it's—

PEGGY: Oh—even the little cherub's head we picked up in Florence—

MONTE: Yes—and—

PEGGY: Maybe within a week or so I'll be able to tell you how much I adore it. Our house. Our home. I'd like to sit right down on the floor and pat it—I never want to leave this house, Monte. I want to live here always.

MONTE: So you shall—my dear—

(Several bars of "Home Sweet Home")

NARRATOR: Peggy is duly ac-

cepted by Monte's haughty mother. Their little daughter Eleanor fills the gracious house with happiness. If the beautiful Peggy Van Tyle is seen too often at the races, Monte is too considerate to object. Lindon Fiske has been abroad for several years. Society columns report his return and recent illness. One day Peggy receives a letter from him begging her to call and see him. Half-fearing she goes, saying nothing to Monte. The sick man tries to rise as she enters his room—his eyes are flaming—

FISKE: Peggy!

PEGGY: Please don't get up—

FISKE: But I shall. How beautiful you are. Let me—kiss your hand—Come, we'll sit over here.

PEGGY: How are you feeling?

FISKE: (wearily) Nothing changes, except for the worse. I sit here—and sit—twiddling my thumbs—life's appallingly dull—I'll be obeying a doctor's orders the rest of my life—

PEGGY: Oh!

FISKE: I'm to be exiled to Baden Baden—to live on gruel—and spend my days comparing symptoms with other wrecks—who'd be better off dead.

PEGGY: (trying to be encouraging) But it won't be for long—

FISKE: (changing quickly) I'm glad you finally decided to come to see me. Oh Peggy—Peggy—

PEGGY: (with quiet sincerity) I came because you begged me—and to tell you that we must not see each other again.

FISKE: So you're passing sentence on me, too.

PEGGY: I must.

FISKE: (harshly) What a fool I was to give you up.

PEGGY: (surprised) You couldn't—very well—help it.

FISKE: (bitterly) I could have asked you to marry me. That was my mistake. If I hadn't been so sure of myself, I'd not be alone, now!

PEGGY: Please—

FISKE: (intensely) I'd never have let you go—never, my darling. You're the one person on earth I've loved—loved desperately—passionately. I still love you—and I always will—right on to the end.

PEGGY: You're being unfair. (her voice fading) I'm going, and I shan't come back again.

FISKE: (calling, desperately) Wait—

PEGGY: (off) It was silly of me to think we could go on being friends.

FISKE: (desperately) —I've said that I'd love you right on to the end. But the end isn't very far away. Ever since I've been back in this lonely house I've had this gun here in my desk—waiting—

PEGGY: (off) Don't—don't. Put it back—

FISKE: The pressure of one finger—and—

PEGGY: (crying out) Lindon—Don't—I won't let you commit suicide. Give me that gun.

(report of a shot—Peggy's scream fading into music)

NARRATOR: Next day New York papers carry the screaming headline PROMINENT SOCIETY WOMAN ARRAIGNED FOR MURDER. So begins the sensational story of the innocent Peggy Van Tyle—implicating her daughter—her husband—and many others. Do not fail to see Kay Francis in "The House on 56th Street" next at the Theatre. Good night.

Exploitation Ideas

EFFECTIVE WINDOW DISPLAY FLASH

This type of window display unit gets a great showing in stores, hotel lobbies, bulletin boards, bus and railroad stations, and for tacking around town. It may also be used as the front page of a tabloid paper. (Additional scene cuts and stories may be picked up from the publicity section, while the back page can smash away

with one of the large pieces of copy in the advertising section.

Mats of the photographs on this page are available at your local Warner Bros. exchange. Mat No. 11. Price, 25c.

PICTORIAL NEWS FLASH

SOCIETY WOMAN EXPOSED AS **NOTORIOUS GAMBLER**



Damaging police raid on "The House on 56th Street" society's luxurious midnight rendezvous and gambling den, revealed many sensational secrets hitherto unknown.

New York's notorious 'Gambling Queen,' was found over the prone body of a crooked gambler, with a smoking revolver in her hand. It was later revealed that she formerly was a well-known society matron.



The famous Blackjack Room where the 'Gambling Queen' won thousands of dollars from New York's "400." Her own daughter, who had never known her mother's true identity, was revealed as one of the victims of "THE HOUSE ON 56th STREET," starring KAY FRANCIS—now playing at Strand Theatre.



AGAIN

*I was to be the MISTRESS of
the House on 56th Street*

THE first time I came to the house on 56th Street, I came as a bride. I was the mistress of a house of love. Now I had come back to it—*come back after all those unhappy years*—to become the mistress of a house of hate! I had suffered the anguish of a glorious love there once—and now in this same house, ringing with the ghostly voices of the past, I was to suffer the tortures of an unwanted love.

It was too late to turn back . . . no way

to escape the cruel irony that forced me to preside as mistress of a gambling den in the very rooms that were so sacred to the memory of Monty and my little girl! Perhaps it was merely a coincidence—yet I feared it was something *more* than that. It was fate! I knew that what had happened in the past was merely a prologue—that the great drama of my life was yet to be played.

That night Blaine tried to take me in his arms . . .

WILL HER NEW ADVENTURE IN LOVE END AS BITTERLY AS THE OTHERS?..SEE

Kay Francis

in
"THE HOUSE ON 56TH STREET"

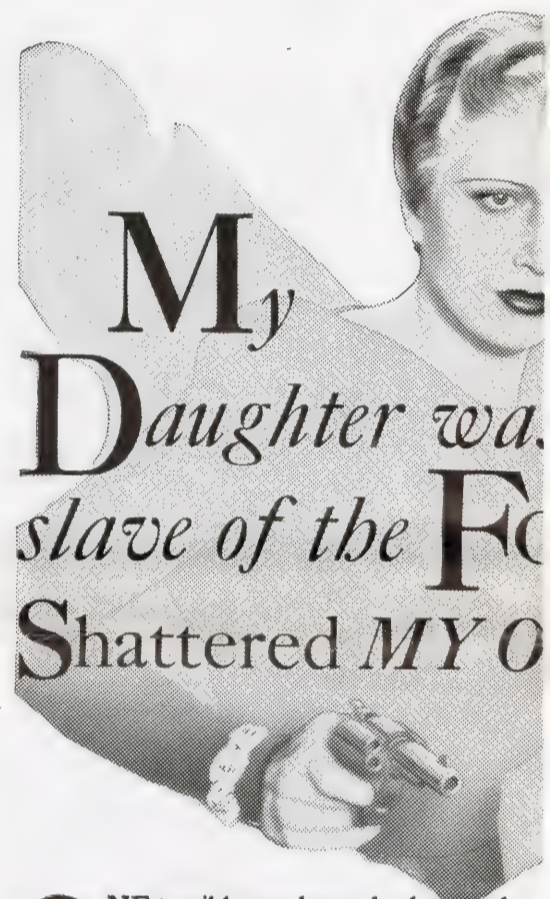
A Warner Bros. Picture with Ricardo Cortez, John Halliday, Margaret Lindsay, William Boyd, Frank McHugh

T H E A T R E

Mat No. 34 Price 15c—447 Lines

A Different

Ads of this type offered last year on "Play Girl" proved exceptionally definitely traceable results at the lookout for something UNUSUAL. On any movie page, try this type available in two practical sizes. This type of layout, you will find a following pages.



**My
Daughter was
slave of the FO
Shattered MY O**

ONE terrible weakness had caused my downfall . . . It had made me forsake family, home, and friends. *And now, years later, I discovered that my own daughter was following the same path to ruin.*

Already it had led her into the power of Blaine, the very man who was responsible for my own disgrace!

It was up to me to save her—yet she must never learn my true name—never know that her own mother was the

HAS SHE THE COURAGE TO GO

Kay Francis

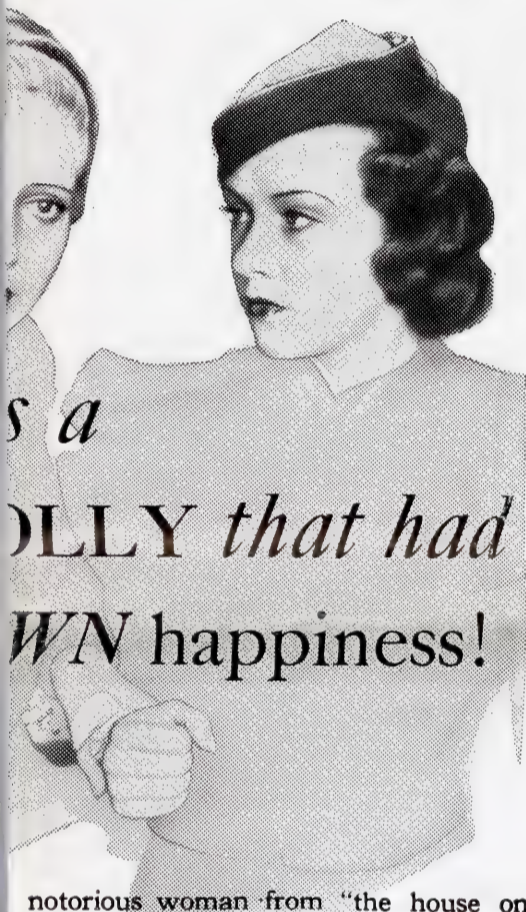
in
"THE HOUSE ON

A Warner Bros. Picture with Ricardo Cortez, John Halliday, Margaret Lindsay, William Boyd, Frank McHugh

Mat No. 32 Price

Campaign

ear in the Warner press book
nally successful in producing
e box-office. If you're on the
AL, layouts that will stand out
series. The entire group is
. If you prefer a less radical
liberal selection on the fol-



S a
OLLY that had
WN happiness!

notorious woman from "the house on
56th Street"...

I must have turned white as Blaine
came into the room. He drew the slips
of paper from his pocket and laid them
on the table before Eleanor. She gasped.
Her hand clutched my arm! Blaine
smiled triumphantly.

"Well?" he asked.

The showdown had come. I had killed
a man once to save my own honor...
I could kill another man to save the
honor of this girl who meant more to me
than life itself!...

THROUGH WITH IT?... SEE

Francis
56TH STREET

T H E A T R E

15c—432 Lines

A New SUITOR

brought me

to the House where

I HAD BURIED MY BITTER PAST

BLAINES pleading had finally won
me over. At last I had agreed to
visit him at his palatial home. After all,
nothing mattered now—if I could only
forget the past!

The car sped up Park Avenue and turned
into a side street. Blaine opened the
door and help me out. I looked up and
my heart stopped beating as I recognized
the house before which we stood...

It was the house on 56th Street—the
very house where long ago I had
buried my shattered dreams of
happiness!

It was too late to turn back. As gently
as though I were a bride Blaine, led me
up the stairs—up the stairs to the very
room where Monty and I had spent our
first night together—where my baby had
been born—where many years before
she had clung to my skirts and sobbed,
"Don't leave me, mama."

He took me in his arms. Suddenly be-
hind me I heard toddling footsteps—a
ghostly patter coming out of the past to
haunt me—to ruin my new-found se-
curity and peace. I knew they could not
be real... Yet I shuddered as Blaine
pressed his kisses upon my frozen lips.

WILL THE GHOST OF A DEAD PAST ROB HER OF HAPPINESS?... SEE

Kay Francis

in
"THE HOUSE ON 56TH STREET"

A Warner Bros. Picture with Ricardo
Cortez, John Halliday, Margaret
Lindsay, William Boyd, Frank McHugh

T H E A T R E

Mat No. 33 Price 15c—474 Lines

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Kay Francis in "THE HOUSE ON 56TH STREET"

A Warner Bros. Picture with Ricardo Cortez, John Halliday, Margaret Lindsay, William Boyd, Frank McHugh

T H E A T R E

Mat No. 36 Price 10c—232 Lines



AGAIN

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Kay Francis in "THE HOUSE ON 56TH STREET"

A Warner Bros. Picture with Ricardo Cortez, John Halliday, Margaret Lindsay, William Boyd, Frank McHugh

T H E A T R E

Mat No. 35 Price 10c—220 Lines



T H E A T R E

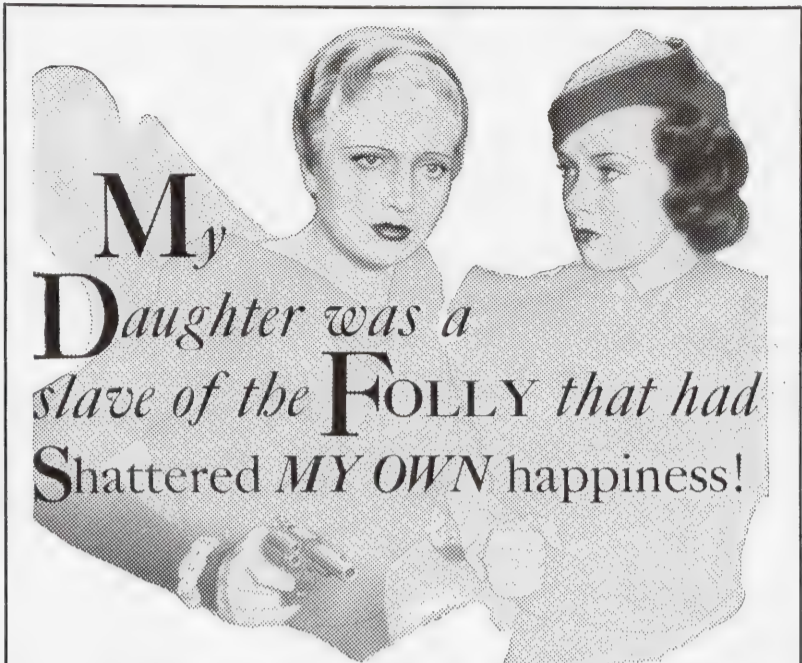
Mat No. 23 Price 10c—108 Lines



T H E A T R E

Mat No. 30 Price 10c—76 Lines

Advertising Section



My Daughter was a slave of the FOLLY that had Shattered MY OWN happiness!

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Already it had led her into the power of Blaine, the very man who was responsible for my own disgrace!

It was up to me to save her—yet she must never learn my true name—never know that her own mother was the notorious woman

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"Well?" he asked.

The showdown had come. I had killed a man once to save my own honor. . . I could kill another man to save the honor of this girl who meant more to me than life itself!

HAS SHE THE COURAGE TO GO THROUGH WITH IT?... SEE

Kay Francis
in
"THE HOUSE ON 56TH STREET"

A Warner Bros. Picture with Ricardo Cortez, John Halliday, Margaret Lindsay, William Boyd, Frank McHugh

T H E A T R E

Mat No. 31 Price 10c—214 Lines

CAN A WOMAN'S FOURTH LOVE BE HER GREAT LOVE?
Does her deeper knowledge of marriage increase her chance of happiness — or will she repeat at 40 the mistakes she made at 20? See —

Kay Francis
in
"THE HOUSE ON 56TH STREET"
With **RICARDO CORTEZ**
A Warner Bros. picture

T H E A T R E

Mat No. 26 Price 10c—144 Lines

SHE WENT THROUGH A HELL OF TORTURE FOR LOVE AND HONOR— AND DIDN'T GET EITHER ONE!
You'll feel sorry for her . . . You'll blink your eyes and grit your teeth . . . You may not cry — but your heart will go out to her. A role more real — more intense — more impassioned than "Mary Stevens, M. D.". . . A picture every woman will want every man to see —

KAY FRANCIS
with the four men she loved in
"THE HOUSE ON 56TH STREET"
RICARDO CORTEZ • JOHN HALLIDAY
GENE RAYMOND • WILLIAM BOYD
in great Warner Bros. cast including Margaret Lindsay, Frank McHugh, Hardie Albright, Sheila Terry

T H E A T R E

Mat No. 7 Price 10c—290 Lines

Advertising Section

What was the guilty secret of the past that bound this woman's life and love to "The House on 56th Street"? See the great Warner Bros. star who won your heart as "Mary Stevens, M. D." playing her most impassioned role



KAY
FRANCIS
with the four men she loved in
**"THE HOUSE ON
56TH STREET"**
RICARDO CORTEZ
JOHN HALLIDAY
GENE RAYMOND
WILLIAM BOYD

T H E A T R E

Mat No. 5 Price 10c—260 Lines

BEFORE MY VERY EYES TWO
MEN BARGAIN FOR ME!

KAY
FRANCIS
**"THE HOUSE ON
56TH STREET"**
THEATRE



Mat No. 20 Price 10c—56 Lines

HER SHAME WAS
A HALO OF GLORY!

KAY
FRANCIS
**"THE HOUSE ON
56TH STREET"**
THEATRE



Mat No. 19 Price 10c—58 Lines

**FOLLIES
OF 1905**



**FROM THE LIGHTS OF BROAD-
WAY TO ITS SHADOWS**
—in One Woman's Lifetime!

Can a woman's fourth love be her greatest love... Can it inspire her to rise from the depths of shame to glorious triumph... or will every woman repeat at 40 the mistakes she made at 20? See the star of "Mary Stevens, M. D." playing her most impassioned role in a picture every woman will want every man to see—

Kay Francis
with the four men she loved in
**"THE HOUSE ON
56TH STREET"**
RICARDO CORTEZ
JOHN HALLIDAY
GENE RAYMOND
WILLIAM BOYD

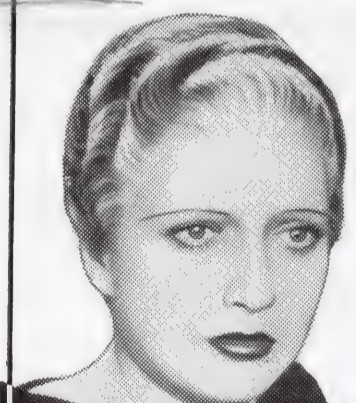
A Warner Bros. hit

T H E A T R E

Mat No. 41 Price 15c—240 Lines

She

WENT THROUGH
A HELL OF TOR-
TURE FOR LOVE
AND HONOR—
AND DIDN'T GET
EITHER ONE! . . .



**Kay
Francis**
with the four men she loved in
**"THE HOUSE ON
56TH STREET"**
RICARDO CORTEZ
JOHN HALLIDAY
GENE RAYMOND
WILLIAM BOYD
in superb Warner Bros. cast!

T H E A T R E

Mat No. 4 Price 5c
107 Lines

**FROM THE LIGHTS OF
BROADWAY TO ITS
SHADOWS—in one
woman's lifetime!**



**Kay
Francis**
with the four men she loved in
**"THE HOUSE ON
56TH STREET"**

RICARDO CORTEZ
JOHN HALLIDAY
GENE RAYMOND
WILLIAM BOYD
in superb Warner Bros. cast!

T H E A T R E

Mat No. 29 Price 5c
111 Lines

HER SHAME WAS A HALO OF GLORY!...

The "disgrace" that made her an outcast—that robbed her of happiness—that tore her from the arms of the man she loved—became the triumph of her life! You'll thrill to your heart's depths at this great story of a woman's redemption from the star of "Mary Stevens, M.D."

Kay
FRANCIS
with the four men she loved in
"THE HOUSE ON 56TH STREET"
RICARDO CORTEZ · JOHN HALLIDAY
GENE RAYMOND · WILLIAM BOYD
in great Warner Bros. cast including Margaret Lindsay, Frank McHugh, Hardie Albright, Sheila Terry

T H E A T R E

Mat No. 28—Price 15c—930 Lines

HER SHAME WAS A HALO OF GLORY!...

The "disgrace" that made her an outcast—that robbed her of happiness—that tore her from the arms of the man she loved—became the triumph of her life! You'll thrill to your heart's depths at this great story of a woman's redemption from the star of "Mary Stevens, M.D."

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in great Warner Bros. cast including Margaret Lindsay, Frank McHugh, Hardie Albright, Sheila Terry

T H E A T R E

Mat No. 25 Price 10c—204 Lines

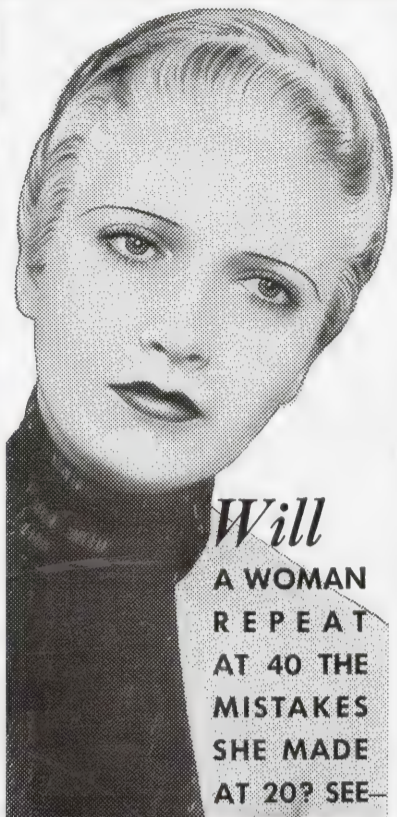
KAY FRANCIS
"THE HOUSE ON
56TH STREET"

Mat No. 22 Price 5c
14 Lines

KAY FRANCIS
"THE HOUSE ON
56TH STREET"
T H E A T R E

Mat No. 21 Price 5c
14 Lines

Advertising Section



Will
A WOMAN
REPEAT
AT 40 THE
MISTAKES
SHE MADE
AT 20? SEE—

Kay Francis

with the four men she loved in

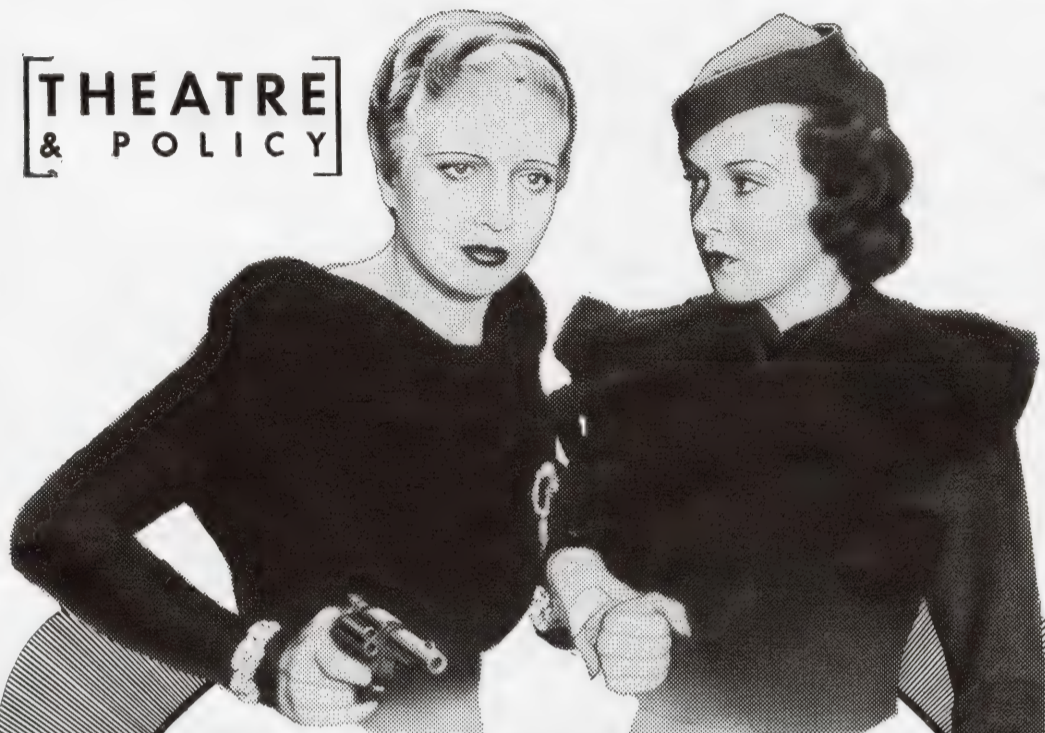
**"THE HOUSE ON
56TH STREET"**

RICARDO CORTEZ
JOHN HALLIDAY
GENE RAYMOND
WILLIAM BOYD
in superb Warner Bros. cast!

T H E A T R E

Mat No. 10
Price 5c
112 Lines

**[THEATRE
& POLICY]**



**SHE DOUBLE-CROSSED HERSELF
TO SAVE HER DAUGHTER FROM
HER OWN FATE!**

Twenty years of torture was the price she paid for one youthful misstep — and now the girl for whom she had sacrificed her happiness was enslaved by the same terrible weakness! Was it her duty as a mother to take the blame on herself—to buy back her daughter's good name at the sacrifice of her own?



The tender, romantic heroine of "Mary Stevens, M. D." was a foretaste . . .

The passionate, convention-defying siren of "I Loved A Woman" a dress rehearsal . . .

For the rôle that pits these two dramatically clashing personalities in a titanic struggle within one woman's breast! . . .



**KAY
FRANCIS**

with the four men she loved in

**"THE HOUSE ON
56TH STREET"**

RICARDO CORTEZ • JOHN HALLIDAY
GENE RAYMOND • WILLIAM BOYD
in great Warner Bros. cast including Margaret
Lindsay, Frank McHugh, Hardie Albright, Sheila Terry

Mat No. 27 Price 15c—450 Lines

**A NEW SUITOR
BROUGHT HER BACK TO A
HOUSE OF BITTER MEMORIES!**

She dared not tell him that behind those doors she had buried the sorrows of her past and the dreams of her future Dared not tell him that every love-filled moment would be haunted by the ghosts of a dead past Dared not tell him how she feared to stay and face it—how she feared a *thousand times more* to play the coward and run away! A greater heart part than "Mary Stevens, M. D." for—



**KAY
FRANCIS**
in
"THE HOUSE ON 56TH STREET"

a Warner Bros. hit with this remarkable cast—

Ricardo Cortez, Gene Raymond, John Halliday, Margaret Lindsay,
William Boyd, Frank McHugh, Theodore Newton, Hardie Albright

T H E A T R E

Mat No. 40 Price 10c—220 Lines

SIX-DAY NEWSPAPER FICTIONIZATION GOES GREAT FOR STUNT OF THE WEEK!

The fictionization written on "The House On 56th Street" is the type of material that will be accepted by your local newspaper, and at the same time will go a long way to sell the picture for your showing.

Plant this fictionization to start at least two or three days in advance of your opening. Plug it with every medium at your command: on your screen, in your lobby, heralds, and in your advance newspaper ads.

There are alternate stunts that may be played up in a big way as your stunt of the week. A great variety of

exploitation ideas are contained in the pages of the exploitation section. Make your choice from the following:

Radio broadcasting tie-up on: "Most Momentous Decision" Letters.

Series of stories by local newspaper on: "Local Houses With A Past" based on local land-marks and notorious houses.

Tie-up with beauty shops on Kay Francis head-dress. See four column cut and special story in publicity section.

(Advance)

Note To Exhibitor:

The complete six chapter newspaper serialization of "The House on 56th Street" together with scene cuts taken from the picture is in mat form and is available for the nominal charge of \$1.00 for the entire story. Order direct from the Merchandising Plan Editor, Warner Bros. Pictures, Inc., 321 West 44th Street, New York.

WATCH FOR

"THE HOUSE ON 56TH STREET"

What a story it could tell if its walls could talk! Into this house came the toast of Broadway—Peggy Martin, the most beautiful, the most popular of Broadway's famous chorus, as the bride of society's most eligible bachelor. They were happy—oh, so happy in

"THE HOUSE ON 56TH STREET"

Until one little indiscretion changed her entire life—made her a marked woman, who had to beat life with marked cards.

"THE HOUSE ON 56TH STREET"

Six thrilling installments based on Warner Bros.' sensational new picture of the same, starring Kay Francis with a superb supporting cast including Gene Raymond and Margaret Lindsay, coming to the Theatre next

EXCLUSIVELY IN THE NEWS BEGINNING SOON

(Day Before)

START READING IT TOMORROW!

If Its Walls Could Only Talk!

'THE HOUSE on 56th STREET'

Glittering, mocking walls—that housed Peggy Martin, the toast of Broadway—the scandal of society.

'THE HOUSE on 56th STREET'

now made into a most absorbing, fascinating story from the Warner Bros. sensational new picture of the same name, coming to the Theatre and starring Kay Francis with a superb supporting cast including Gene Raymond, Margaret Lindsay and John Halliday.

Read the Six Absorbing Installments
BEGINNING TOMORROW

(Starting Day)

— Starting Today —

'THE HOUSE on 56th STREET'

Where the game of life was played—and a woman forced to deal herself a hand from a deck marked by Fate.

'THE HOUSE on 56th STREET'

*She came there as a bride
and stayed there as a bribe.*

Based on the sensational new Warner Bros. picture of the same name which stars exotic Kay Francis, with a superb supporting cast including Gene Raymond, Margaret Lindsay and John Halliday, coming to the Theatre

START READING IT TODAY
In Six Gripping Chapters Exclusively in
THE NEWS

(Starting Day)

— Turn To —

"THE HOUSE ON 56th STREET"

Six thrilling installments, based on Warner Bros.' new picture of the same name, starring Kay Francis with a superb supporting cast including Gene Raymond and Margaret Lindsay, coming to the Theatre next

Exclusively in the NEWS
STARTING TODAY!

Stunt of the Week

"THE HOUSE ON 56th STREET"

Adapted from Warner Bros.' Amazing Picture Drama of the Same Name Which Comes to the Theatre with Kay Francis in the Starring Role.

Fictionization by PAUL LAWRENCE

CHAPTER I

*"While strolling in the park one day—
In the merry, merry month of May.
I was taken by surprise.
By a pair of smiling eyes—"*

SIX charming girls pirouetted across the stage on the arms of six handsome gentlemen. Six parasols were levelled at the audience and across their ruffles, smiled six pairs of "smiling eyes." Six voices intoned the popular melody. It was the year 1900—and the Floradora Sextette, the most famous of all Broadway choruses, with all its youth and grace, was taking little old New York by storm.

With his attention riveted on the stage, aristocratic young Monte Van Tyle, sat in one of the upper stage boxes. Oblivious of the melody, oblivious of the one thing—the lithe grace of Peggy Martin. In that bevy of loveliness, Peggy stood out as the most beautiful. A perfect face framed by a crown of raven-black hair. A magnificent figure. A smile which radiated her glamorous personality. Youth, charm, everything, had been given this one girl.

Monte was not alone in his admiration. Seated in the first row, Lindon Fiske, wealthy elderly bachelor, alternated his glances—first to the stage, long looks of adoration directed towards Peggy, and then, to the upper box, sharp glances of annoyance directed at young Monte. But the occupant of the box was oblivious of the older man's looks. All his faculties, his mind and his heart were on the stage, there at the feet of Peggy Martin.

The girls danced off the stage, down came the curtain for the intermission, and the men of the audience slowly filed out into the lobby for the customary smoke and drink. Monte and his companion carelessly lounged against the bar sipping their drinks. Suddenly a thought struck him. He dashed off a note and had one of the ushers carry it back-stage to Peggy.

girl to pick one, and after the customary prestidigitation, produced the very card that the girl had previously drawn. Peggy's card tricks never failed to mystify her companions, and now, as always, the girls expressed their surprise and admiration. Peggy continued her "magic," and her admiring audience continued marveling at her educated fingers. "Isn't she quick?" "She's a wizard!" "I never saw anything like it!" "You know," said Peggy, "you can't win at this unless I let you!" "If I could handle cards like you can," said one girl, "I wouldn't be in any chorus, going out with stage-door Johnnies. One poker game a month would keep me." "You'd feel differently," Peggy answered quickly, "if you'd had a grandfather who died from holding five aces. Lead poisoning they used to call that disease. And a father who was the best gambler on the river boats—until they caught up with him! No, ma'am, it's all right for fun, but not as a way to make a living."

"Card for Peggy Martin—and he wants an answer!" The call-boy's face stuck in the door. He seemed more concerned with what he saw in

the forbidden territory of the dressing room, than in delivering Monte's penciled message. Peggy read:

Can't you have supper with us tonight at Delmonico's—please?
Monte.

Peggy ignored the advice that the other girls gave her, some telling her to go with Lindon, some with Monte. Seated at the table, she shuffled the cards and dealt four face up. Hurdled she looked at them. "Well," she said, "it's Lindon tonight!"

The smoke and noise of myriad gay parties made Delmonico's seem even more crowded than it was. After-theatre parties, celebrating couples, lovers, middle-aged sightseers, everyone was at Delmonico's. At a corner table sat Lindon Fiske, Peggy, and the balance of their laughing, joyous party. The champagne glasses were emptied and refilled; hilarity and gaiety were the order of the evening.

Peggy rose and excused herself from her companions. "I must go to the dressing room. My hair's a sight. It's always so difficult to get yourself together at the theatre. Six girls in one room, you know." She moved across the floor and into the lobby. Mysteriously, from behind a

In the dressing room, the girls were changing for the second act. Good humored banter, free advice, were being tossed back and forth with abandon, as the girls stripped for their new costumes.

"You're crazy if you throw Lindon Fiske over, Peggy," came a voice from across the room. "These young fellows like Monte Van Tyle change their minds forty times. Fiske is the safest bet."

"Think so?" asked Peggy. "Monte is awfully good looking, and terribly rich," came another voice. "Does Fiske know about Monte?"

"There's nothing to know," retorted Peggy. "When I saw Monte in the box tonight, my heart jumped so that I almost fell into the orchestra pit. Still—I wouldn't want to hurt Lindon for the world."

"Of course, dear. It's very simple. You want them both, and I don't blame you. Say, Peggy, will you show me how you do that card trick?"

"I won't show you how, but I'll do it for you." Adroitly Peggy shuffled a pack of cards, allowed the



"Well," she said, "It looks like Lindon tonight." (Scene from the Warner Bros. drama, "The House on 56th Street," starring Kay Francis, and coming to the Strand soon.)

(PICK UP HEADING)

CHAPTER II

IT was hard to tell the momentous news of her prospective marriage to Lindon Fiske. Peggy knew he was very fond of her, and she appreciated deeply the many kind things he had done for her. But Monte meant romance, love, fun, and laughter! Lindon was sweet, but that wasn't love. "You're making a big mistake, marrying young Van Tyle," he had said when she told him. "In a year he'll be tired of you. I know that family. I've known them for years."

Peggy was proud in her answer. "I'm not marrying his family, any more than he's marrying mine. And I love him—more than anything I have ever known."

Lindon seemed suddenly aged and crushed. "I'll miss you, Peggy, miss you terribly. I had better go."

"Yes, Lindon, I think it's for the best. And I'll always be grateful to you. You've been a dear friend. Now, good bye!"

Monte, meanwhile, was trying to convince his mother that he was not making a mistake in marrying this "girl from the stage," as Mrs. Van Tyle insisted on putting it. She could not realize that her son wanted to marry this girl. A Van Tyle taking to wife a gaudy little actress! Shame!

But Monte was just as stubborn as his mother. He finally terminated the interview by storming furiously out of the family mansion, vowing fervently that until his family could see matters his way, he wouldn't set foot in the house again.

He stuck to his word, too. Monte and Peggy sailed to Europe on their honeymoon. Paris, Rome, Venice, the Tyrol, the Riviera, all the things that Peggy had dreamed of, were coming true! The honeymoon was like an earthly paradise, a heaven in which the two lovers could be alone, wrapped in each other's arms as minutes stretched into eternities.

But the trip had to end, and with the same breathless haste with which Monte had bundled his wife-to-be out of Delmonico's that evening, long ago, they found themselves back in New York, ready to

town in the latest model auto, and after a sufficiently long trip, turned the corner of 56th Street. Monte pointed to a spacious brick house, shining with newness, but glittering as well with its rich beauty. "There, my dear, is your new home—our little tent!"

Peggy's knees shook with happiness and awe. "Don't ask me to say anything," she murmured weakly. "It's too beautiful." Hand in hand, they climbed the steps and entered their home for the first time. Peggy gazed around her at the magnificence with astonishment.



"I'll miss you, Peggy . . . miss you terribly." (Kay Francis and John Halliday in a scene from "The House on 56th Street.")

embark on their new venture—married life!

"I have a surprise for you, darling," said Monte as they came off the boat. "But I'm not going to tell you—I want you to see for yourself. We have a little tent up town where we're going to live." Peggy smiled at him, and his reaction to her smile was the same as it always was—he kissed her, slowly and lingeringly.

The happy couple chugged up-

She couldn't imagine that she was to have all this. Slowly and naturally, she slid into Monte's arms. "Do you suppose there has ever been another girl lucky enough to have a husband like you?"

"Me?" said Monte. "Quick, kiss me, and let's go upstairs!"

There they found a very special little room, intended for a very special little person; there was a bassinet in it and a silly rocking-horse, everything waiting, even as

Peggy was waiting, for a little owner. Peggy's finger caressed the ornaments of the room lovingly. "I never want to leave this house, Monte," she said through her tears of happiness. "I want to live here always."

And with his arms around her, Monte answered quietly, "So you shall, my darling, so you shall!"

It wasn't until after Peggy's daughter had been born that Monte's mother came to visit them in the house on 56th Street. The thrill of being a grandmother, the joy at seeing her son so happy, and the surprise at finding Peggy so different from the way she had pictured her, brought a reconciliation.

"You know," Mrs. Van Tyle said, "the baby doesn't look like either of you. She's the living image of her grandmother. And you must bring her to me soon. I do so want her to love me."

Life was good to Monte and Peggy. They were happy in each other. Baby Eleanor was growing into an independent young lady, aged one year. Good times and happiness seemed hovering over the brownstone house at all times. It all seemed so dreamlike, so wonderful that Peggy would often gaze around her wondering whether, after all, it was really she who was mistress of this gorgeous home.

With the morning mail, however, one day there came a letter from the Morgan Hospital. Wonderingly, Peggy opened the envelope and glanced at the signature. It was that of Lindon Fiske! Nervously, Peggy read:

"The doctor tells me that I'm well enough to see a few people. You know I've had a little job of sewing done on my anatomy. I do wish you'd come some afternoon . . . for old time's sake. I'm lonely, and I have missed you more than I should tell you. Please Peggy, please come."

palm, a voice called, "Peggy!"

She turned. "Monte! We shouldn't meet here!"

"Can't help that," smiled the handsome young man. "We have met here. I've missed you so terribly. The dearest sight in all New York—the one thing I can't possibly see enough of."

"Please, Monte!"

"I love you so! Consider yourself, right at this moment, very thoroughly kissed. And very thoroughly held in my arms. I must see you, Peggy, alone! Tomorrow night? We'll ride through Central Park, dear. Anything you like."

"All right," nodded Peggy.

"No," sternly said Monte. "Not tomorrow night. Now. You're coming with me right now!"

"I can't! I'm here with Lindon." But Monte was no longer listening. Holding her firmly by the arm, he pulled her to the door and into a hansom cab, despite her protestations.

Soon they were riding through the park. Peggy had recovered from her embarrassment at being whisked out of Delmonico's, and was now nestling comfortably on Monte's shoulder.

"You do love me?" he asked.

"More than anything."

"I'm going to make this new life of yours so beautiful and different that you'll never want to think of these days again. Will you give your notice at the theatre tomorrow?"

"But why?"

Monte hesitated for a moment. It was hard to say. "I'd rather not take you to my mother as a chorus girl. She's just that old-fashioned—but really an awfully good sport. And you might just as well do it now as later. How soon shall we be married?"

Peggy's head swam. "Married? I didn't know you wanted to marry me." It seemed unbelievable. Peggy Martin, daughter of a Mississippi river gambler, marrying one of New York's most eligible bachelors! Things like that didn't happen outside of books! A fog of tears blinded her as she lifted her red lips for Monte's kiss. "Oh, Monte!" she sobbed. "I do love you."

(Continued Tomorrow)

Thoughtfully, Peggy looked at the letter. What should she do? If she went to see Lindon, would he consider that encouragement to future friendship? She didn't want that. But how could she refuse his plea after the many kindnesses he had showered on her before she had married?

Back from the hospital, necessarily quiet and confined, Lindon was terribly lonely. He begged for company—wouldn't she come just once? Peggy still was fond of him in an impersonal way. If she wore a veil, and was careful where she went, perhaps she could visit him unrecognized—just this once!

When she arrived at Fiske's home, he was in a desperately bitter mood. "Life is appallingly dull," Lindon told her. "Nothing changes except for the worse. I sit—and sit—twiddling my thumbs. I'm to be exiled and spend my days with a lot of living corpses."

"I came because you begged me—and to tell you that we must not see each other again."

Lindon's voice was harsh. "What a fool I was to give you up! I should have asked you to marry me." He moved closer and grasped her hand in his hot ones. "You're the one person I've loved. I still love you and always will—right to the end. You say you won't come back again after this! All right. All right. The answer to everything is waiting for me in that desk!"

He crossed the room, flung open a drawer, and stood before her with a pistol in his hand! "Don't," cried Peggy, horrified. "I won't let you commit suicide!" She tried to take the revolver from him, but during the struggle a shot rang out! As Peggy's scream echoed through the house, a door was swung open by a wide-eyed butler, who saw—Peggy Martin standing terrified over Fiske's body, a smoking pistol in her hand.

(Continued Tomorrow)

Stunt of the Week

"THE HOUSE ON 56th STREET"

Adapted from Warner Bros.' Amazing Picture Drama of the Same Name Which Comes to the Theatre with Kay Francis in the Starring Role.

Fictionization by PAUL LAWRENCE

CHAPTER III

SCREAMING headlines blared forth the sensational news to the great city of sensation seekers: "PROMINENT SOCIETY WOMAN ARRAIGNED FOR MURDER!" Beautiful Peggy Martin, Mrs. Monte Van Tyle, being held for the killing of her former suitor! The dreams of a sheltered life with Monte and the baby faded and became a nightmare of headlines, curious crowds, pointing fingers, accusations, juries, and the rest of the bedlam accompanying the fight of a beautiful woman for her life!

In court, Peggy denied that she had killed Lindon. She had, she said, no reason to wish him anything but happiness. She didn't do it! She didn't! But a hard-faced jury and a relentless district attorney discolored her statements, disbelieved her impassioned denials. Only Monte, out of the whole great city, still believed in her. Monte and the child, who was too young to appreciate her mother's horrible predicament.

The jury was not long in reaching its verdict. Manslaughter! Twenty years imprisonment. Gone the luxury and pleasure of that life on 56th Street. Gone, and in its place the hard, rude life of a prison. Monte, haggard and wan, visited his wife once before she was taken away for good. It was a different Monte and a different Peggy from the carefree couple who had first entered the portals of their new home.

"Monte," Peggy sobbed, "It can't change things, but it would help me if you believed that I told the truth."

"I do. I never believed anything else for an instant. And I'll always take care of you!"

Peggy shook her head. "No. I wish it were possible for you never to think of me again. You have the baby to take care of. She won't even remember me after a little while. Don't tell her about me unless you have to. Of course, some

day, some cruel stupid fool may tell her . . . then the truth would be bitter. Oh, Monte darling, try to protect her—for my sake."

"I will." Monte's breaking heart was reflected in his voice.

"And get a divorce as soon as you can. Try to forget me. I'm going now, Monte. Don't say goodbye, please!" Peggy's footsteps as she was led away by the guard were the last conscious impression that Monte had. Back to the house on 56th Street—alone!

The twenty years in prison seemed endless. Peggy sat in her gray cell, working, shuffling to meals, shuffling back to her cell, her only amusement a dingy old pack of cards with which she mystified her fellow-prisoners. How often, as she performed tricks for them, she thought of those other days when she was doing card tricks in the dressing-room of the colorful, glamorous theatre. How different! How pitifully different!

Word reached Peggy, one day that Monte had been killed in action, somewhere in France. A sob was torn from her, but she had been confined so long that Monte and the baby seemed to be in another world, an unattainable, remote world. And so his death left her only a little more bitter towards a world which had dealt to her from the bottom of the pack . . .

In 1925, Peggy was released into

this strange, new world. Taxis, aeroplanes, skyscrapers—all were new to her! Frightened by it all, Peggy covered next to a building at one of New York's busiest street-corners. What was she to do? Where was she to go? The newspapers, she knew, were trying to find her so that they could reopen the wound in her heart, which by this time, had become almost numb. Her assumed name was not enough—she had spied two reporters waiting for her in the lobby of her cheap hotel!

Frantically, she headed for her husband's lawyers. There a pompous, stuffy person informed her that Monte had left the sum of five thousand dollars to her. "But while he made no definite stipulation," the lawyer blustered, "it was understood, I believe, that you would make no attempt to communicate with your daughter."

Horrified, Peggy cried, "Do you think I want her to see me—even know I'm alive? This check will be more than enough to take me away. I can't stay here. The papers will dig up the old scandal and ruin the child's life. But tell me, how is she—my little girl?"

"Blooming and happy. May I ask where you intend going?"

"That is my affair. I promise that you'll never hear from me again."

Mrs. Peggy Stone sailed the next night for Europe. Just as Peggy had changed her name, so she had changed her personality and appearance. An expert beautician had dyed her hair, removed from her face the wrinkles and folds placed there by the gray prison, and had, with the cooperation of a fashionable dressmaker, turned out into the world, a chic, well-dressed, sophisticated, dignified matron.

She stood now, leaning against the rail, watching the water swish past. With each wave, another care from her old life seemed to wash past. She was starting anew! Again she was being admired and sought after by men! Again she could feel power returning to her! A new start—except for that deep, unhealing scar which could never be erased from her heart!

Take this John Blaine, for instance! A handsome, well-bred, poised gentleman, if there ever was one. And trying to be so attentive to Peggy. The purser had told her that Blaine was a professional gambler, and that she should be careful

of his attentions. But that only whetted Peggy's appetite. She feared no gambler! In fact, she relished the opportunity of matching wits with him!

So it was that Peggy found herself sitting across the card table from John Blaine. The game had started with a number of people playing but as Peggy slowly cornered all the chips in the game, everyone dropped out except the persistent Blaine. As he called for a new deck of cards Blaine slipped a pair of dark glasses over his eyes, explaining that the glare of the lights and the smoke necessitated his wearing them. Would Mrs. Stone mind? Mrs. Stone merely smiled. She knew this trick! By means of the glasses, Blaine could read special signs on the backs of the cards, so that he could know every card that was in play! It was an unbeatable system—unless the opponent knew about it! And Peggy knew! Peggy, the girl who could cut a deck of cards and extract from it any pasteboard that she wanted.

Blaine dealt, and quickly glanced at his cards. He had the Jack of Clubs. Across the table he could see that Peggy had the Ace of Spades. Carefully he dealt out the other cards as the ante in the center of the table grew with increasing rapidity. Finally with the five cards out, Blaine looked at Peggy. She had, he knew, a two, three, five and six showing—and the Ace of Spades buried. He had two jacks showing, and the third buried. It was his hand!

"It's your bet, Mr. Blaine!" Blaine was startled. "I'll bet a thousand."

"And I'll raise you one." The bets went up and up, exhausting all cash. Finally, Blaine called, with his last I.O.U.

"Can you beat three jacks, Mrs. Stone?" he asked, reaching for the money.

"Yes," said Peggy, "I have a straight." Blaine stood up. There instead of the Ace, Peggy sat holding the four of hearts. She had won the pot! She had beaten John Blaine, one of the cleverest gamblers in the world, at his own game!

(Continued Tomorrow)



"I wish it were possible for you never to think of me again!" (Kay Francis and Gene Raymond in a tense moment from "The House on 56th Street.")

(PICK UP HEADING)

CHAPTER IV

PEGGY was standing at the rail of the ship later in the evening, when John came over to her. "Beautiful night, isn't it?" he said. Amused by his nonchalance, Peggy nodded. Then, opening her bag, she took out the ace of spades, the card on which he had lost his last dollar, a few hours before.

"Here," said Peggy, "here, you'd better keep this. An ace of spades never brings me any luck. And besides, I don't want to spoil that nice deck for you."

Blaine took the card, never dropping his pose of nonchalance. "That's very kind of you. It does take a considerable amount of time to work up a deck like this."

"And as for these IOU's," Peggy continued, "perhaps we'd better file them." She dropped them overboard into the dark water.

Blaine laughed. "In my present state of finances, I'm sure they'd be more valuable to the fish that they could be to you. You know, I like you. I consider myself a first class gambler—and you're better than I am. I would like to know where you learned to handle cards."

"Let's go ahead on the basis of no questions asked. I like you, too."

Blaine's smile was not that of a man whose worldly goods had just been taken from him. "I think," he said, looking deep into Peggy's eyes, "that we'll get ahead a lot faster in the world, if we work together, instead of against one another."

"Why not?" she asked, after a little pause, "Why not?" She was still gambling . . .

Their partnership broadened and deepened. At the very beginning, Peggy had laid down the law to John. "If we're going to make a success of this business," she said, "we're going to have to conduct it like a business. No love, and no at-

tempts at love. Strictly business—for now!"

They traveled here, there, and everywhere. Sometimes their reputations preceded them, and the pickings became scanty. Sometimes they were completely broke. Sometimes they were caught—or nearly caught.



It was only an ironic, bitter fate which could play such a cruel trick. (Kay Francis and Ricardo Cortez look over "The House on 56th Street," in this scene from the Warner Bros. drama of the same name.)

But somehow in their traveling, they always avoided New York. Peggy drew the line on that. "Just put it down for a whim," she said. "I've got my reasons." And John never sought to draw these reasons out of her. All his life he had known men and women who avoided certain localities. There were always people who were welcomed in some places, and who dodged other places, for various reasons—usually associated with the police.

But there came a day when the world tightened down on them. It did become small; so much so, that there was no place to go but back to the States. And so Peggy Stone and John Blaine sailed into New York harbor one fine day, jobless, broke, but all set to conquer New York.

It was John who found them jobs. He came storming into the hotel suite one day, bursting with enthusiasm.

"I've got real news for you, Peggy!" he cried. Peggy nodded, "When do we sail?"

John's fervor was momentarily checked. "I know you can't get out of New York quickly enough, but please don't start saying that you won't go in on this until you see what I have to show you. Get on your hat and coat and we'll go places."

In the taxi, John explained that a man named Bonelli, whom he had recently met, was opening a gambling house. "It's his own place, and he's in with the right people. It's going to be class—the best in New York!"

"Here's the layout," he went on excitedly, "There's never been a woman blackjack dealer in New York, and that's what Bonelli wants—you as the dealer. It will be a sensation!"

The taxi drew up to the curb, and John helped Peggy out of the cab. For the first time, she looked up, and with a gasp, caught at her throat. The house in which Bonelli's speak-easy was soon to open, was the house which Monte had bought for her, the house on 56th Street which was associated with all the happiness she had ever known! It was only an ironic, bitter fate which could play such a cruel trick!

John wondered at her explanation of the gasp—"just thinking," she said. Sometimes this beautiful mystery called Peggy Stone baffled even him. But—there were things to be done! He led her quickly up the steps and into the brownstone house. Inside, Bonelli, a rather grim looking person, advanced to meet them.

"Mrs. Stone? I've been hearing about you for a long time. Glad to meet you. How do you like the layout I've got here?"

Again Peggy's hand went to her

throat. "It's amazing—amazing," she faltered.

She followed Blaine and Bonelli up the steps, the familiar steps which she had climbed so often before. She hesitated as the proprietor opened the door of the room which used to be the nursery. "This room," she heard, "is the blackjack room—your room, Mrs. Stone." Peggy slowly crossed the room and fondled a little carved cherub's head which Monte had given her long ago—in that other life! Her dreams were rudely brought back to the prosaic present, when Bonelli asked, "And so you're all set to come with us?"

"I'm afraid that—" "Oh, come on. John's told me that you like to keep traveling, but this is one of those set-ups that you can't afford to miss. I'll tell you what. I'll go down stairs, and you and John talk it over."

John was very anxious to convince Peggy that they should join Bonelli. They were broke, he pointed out. They didn't have to stick there—just long enough to recoup their shattered finances. Peggy stared miserably about the room. Suddenly, she shrugged her shoulders characteristically. "When do we start?" she asked.

"Atta girl! We open tomorrow night. I'll tell Bonelli." John rushed out, leaving Peggy alone in the very room designed for her little girl's nursery. Was she to return to the house of happiness in this horrible fashion? It was too terrible, too full of memories! A sob escaped from her pulsing throat, and Peggy Stone, lady-gambler and coldest of the cold, buried her face in her arms, crying as if her very heart were breaking!

(Continued Tomorrow)

Stunt of the Week

"THE HOUSE ON 56th STREET"

Adapted from Warner Bros.' Amazing Picture Drama of the Same Name Which Comes to the Theatre with Kay Francis in the Starring Role.

Fictionization by PAUL LAWRENCE

CHAPTER V

THUS it was that Peggy Stone became New York's first woman blackjack dealer. Pretty girls, good-looking young men, bankers, lawyers, they all tried their luck against the beautiful silent woman. Sometimes they won, usually they lost. But no matter what the individual's luck was, the house always won.

She knew the names of some of the people whose money she took—knew the names from the time when she was one of them. That life with Monte she had tried to put behind her, but every now and then, prompted either by the house, a familiar name, or some other hold-over from her previous existence, she would start and tremble with an uncontrollable emotion. She was learning, however; she was making life in the house a habit, a business in which emotion could play no part.

One night, as she sat dealing to the players, she saw over their heads, the face of young Mrs. Henry Burgess. Peggy knew the face, she had seen it often in the society pages of the papers. She knew and loved the face—it was her daughter! She had pored over every blurred newspaper photograph, until she would have known that face anywhere!

It was only natural that Eleanor should come to Bonelli's place. All the smart world of New York came there. She stood, beautiful and young and happy, watching the play at the table. She had come with some friends, but she remembered her promise to her husband. She

had told Henry that she would never gamble again! He had watched her once—and had been frightened by her intensesness at cards. It had made her—peculiar! And she'd promised him—and meant it, too—that she'd never gamble again. It took a lot of begging and pleading by her friends to make her sit at the table and try a couple of hands.

Peggy looked up and saw her daughter sitting opposite her. Her head reeled. Her daughter, gambling against her mother and not knowing it! Pale and nervous, Peggy began to deal. She won the first hand. She dealt again, and won. It was seldom that Eleanor was able to top the cards held by the lady-dealer. But there was enough of Peggy in the daughter to prevent her from giving up. Her losses mounted, and although she had originally intended to play but a few hands, she stayed and tried to beat the game. By the time the clock pointed to three o'clock, Eleanor had lost five thousand dollars!

"Table is closed," said Peggy, rising.

"Why is it closed?" asked Eleanor desperately. "I have a right to play.



"Since when have you become tender-hearted about winning money from these people?" (Ricardo Cortez and Kay Francis in an incident from "The House on 56th Street.")

I want to speak to whoever runs this place. I have to win back the money I've lost. I have to! Do you hear? I have to!"

Blaine entered the room, just in time to hear the girl's voice. "Why is the table closed, Mrs. Stone?" he asked.

"I don't feel well."

John led Peggy aside. "What's the matter with you," he asked fiercely. "The girl's rich. She wants to play with you. Since when have you become tender-hearted about winning money from these people?"

"But this time it's wrong!"

"That sounds pretty funny from you, Peggy. Now go on back into the game. If you don't, I will. But the girl wants to play with you!"

"All right," Peggy whispered desperately. "I'll go back into the game! And I'll teach her a lesson that will stop her gambling for the

rest of her life!" She turned and went back to the table.

From that moment, Eleanor didn't stand a chance. By the time the clattering of the milk-wagons was heard in the street outside, Eleanor had lost fifteen thousand dollars. She was frantic, as Peggy announced again that the table was closed. "That's all the credit we can allow you, Mrs. Burgess," Peggy said as she fought to keep control of herself.

"But I can't stop!" cried the girl. "I must win! Why, Henry will divorce me! I must play!"

Peggy tried to be cold. "Don't you think that you've had your chance? Haven't you learned anything at all in six hours at this table?"

"But where can I get fifteen thousand dollars without telling Henry?" Blaine interrupted. "My dear

Mrs. Burgess, I wouldn't dream of embarrassing you. Why not come back this afternoon after you've had some rest. We'll talk things over then."

Eleanor's eyes lit up with a glimmer of hope. "Oh, would you—?" Blaine nodded, and Eleanor left. Peggy looked after her, pity in her eyes. "We'll keep her worried for a while and then cancel it. I hope she's learned her lesson about gambling."

"Cancel it?" John was astonished. "Her husband's got money."

"We'll cancel it," said Peggy firmly.

Bonelli sided with John when they took the question to him in the morning. He laid down the law in no uncertain terms. "All the money has to be paid in sixty days, in three five thousand dollar installments. Peggy argued, but to no avail. Bonelli wouldn't budge.

John Blaine told Eleanor the terms when she came to "talk matters over" that afternoon. "But," she cried, "I can't get the money for six months!"

"You must! You should think of these things before you start gambling."

"Give me a few days at least—"

"That's isn't soon enough. I'm going to call your husband." Blaine was cruelly persistent.

"No, No!" The girl was desperate. Her eyes widened with fear, as she saw Blaine pick up the phone and begin dialing. Dimly over the sound of blood pounding through her temples, she heard him say, "I want to speak to Mr. Henry Burgess." Eleanor's eyes swept the room for a means of preventing him. Suddenly, in Blaine's open desk drawer she saw a revolver! She grabbed it and stood in front of Blaine! He laughed at her! The gun barked! A body thudded to the floor!

(Concluded Tomorrow)

"THE HOUSE ON 56th STREET"

Adapted from Warner Bros.' Amazing Picture Drama of the Same Name Which Comes to the Theatre with Kay Francis in the Starring Role.

Fictionization by PAUL LAWRENCE

CHAPTER VI

PEGGY was walking slowly up the stairs when she heard the shot. She ran to the blackjack room, where once her daughter had laughed and played as a child, opened the door to see Eleanor, the same daughter, backing out of Blaine's office, a smoking gun in her hand. Peggy stared aghast for a moment, then ran to the girl and snatched the gun from her. Eleanor murmured faintly:

"He was telephoning my husband about the money. I . . . I couldn't let him do that."

Swiftly, Peggy locked the hall door, and bent over Blaine.

Yes, he was dead. She felt a momentary pang of sorrow. He was a gambler and a cheat, but he had been good to her. He had been important to her these last few years, and losing him was another blow struck at a reeling life. But there was no time for mourning!

With frenzied speed, Peggy rose, rubbed the fingerprints from the gun, placed it on the desk, and hung up the telephone receiver. From a drawer, she took the sheaf of I.O.U.'s which were the cause of all the trouble. Quickly, she went back to the old nursery where the girl was waiting, trembling.

"Who saw you come in?"

"No one," Eleanor stammered. "No one but you. . . . The drawer was open. I saw the gun. I—Henry wouldn't live with me if he found out about last night." Peggy took her by the shoulders and shook her fiercely.

"Stop it!" she snapped. "Now list-

en to me. You've got to get out of here. You're sailing for Europe tonight, aren't you? I heard you say so last night. Well, go! I'll take care of everything here. Here are your I.O.U.'s!"

Eleanor stared at her. "I didn't expect you to be my friend. You don't know—it's what my mother did—she killed a man and went to prison!"

Peggy's heart stopped beating. "I'm not going to let your life be ruined—as your mother's was. Perhaps you'll look back some day and see that I was the best friend you ever had. Now go."

Eleanor backed out of the room, her eyes still on this woman who had beaten her last night at cards, and today was saving her life. The door closed behind her. Peggy's shoulders sagged under their sudden weight. The hard look that had been Peggy Stone's for so many years was gone, and in its place a

tenderness and sorrow almost holy in its beauty. Her eyes lit again on the carven cherub's head which had been given her by Monte long ago. Again her fingers caressed the smooth cheeks of the smiling face. Again her eyes filled with tears which welled over and dropped silently onto the floor.

* * *

That night Peggy was back at her table again, as if nothing had happened. She alone knew that behind the locked door of Blaine's office lay his dead body. But she played the game, and took the money of the people who still thought they could win against her. Every few minutes, her glance would wander to the clock. Eleanor's boat left at 11:30—if nothing happened until then, she was sure she could handle matters after that. She looked at the clock again—ten minutes after eleven.

Bonelli suddenly appeared at her elbow. "Blaine inside?" he asked her. "I want to put a wad of dough in the safe."

Peggy looked up casually. "He was called away. The door is locked."

"That's all right," answered Bonelli easily. "I've got a pass-key." Quickly calling over a relief-dealer, Peggy followed him into the office. Bonelli entered and immediately saw the sprawled body of Blaine next to the desk. Except for a single flicker of his eyes, his expression didn't change. He turned to Peggy, "You do it?"

Peggy nodded. Bonelli shook his head. "I wonder if Mrs. Burgess didn't do it!"

"You can forget about her," said Peggy. "I told him I was leaving him. He pulled a gun and we struggled for it."

"You wait here," said Bonelli. "I'm going to get rid of the customers." Peggy looked at the clock—



"Perhaps you'll look back some day and see that I was the best friend you ever had." (Kay Francis and Margaret Lindsay in a climactic scene in "The House on 56th Street.")

it was 11:30. A sigh of relief passed her lips, even as Bonelli re-entered the room. Eleanor was safe! But there was still Bonelli to contend with . . .

"So you made an angel of Blaine, did you, Peggy? What do you expect me to do? Get rid of the body? Hush the thing up?" Bonelli could do any of these things, Peggy knew. He had friends and henchmen who would think nothing of disposing of a body. Blaine had no family, so that if he chose to keep the matter quiet it could be done very easily. He could save her—from what she was facing for the second time.

Bonelli stood squarely in front of her now. "You know what I told you about people who ask favors? They don't get nothing for nothing!" Peggy nodded. She knew what he was driving at. "You're my kind of woman," Bonelli continued. "I knew it when I first laid eyes on you. But you can't pull any of this 'I'm leaving you' stuff on me, because you won't get away with it. I can save you. I need you in my business. All that I ask is that you continue

working for me. I want you to stay right here . . . always."

Peggy looked at him with sorrowful eyes. She nodded and let her eyes wander again around the room. Again they lit on the cherub's head over the old-fashioned fireplace. Just for a moment she closed her eyes—a moment in which she relived the forgotten long ago. She remembered standing with Monte in this very room. Over there stood a bassinet, there a silly rocking horse; Monte was next to her, his strong young arms encircling her shoulders. She heard dimly from far away, her own voice brimming with emotion as she said.

"I never want to leave this house, Monte, I want to live here always."

And she could hear in response, Monte's firm, clear answer. "So you shall, my darling, so you shall." Peggy's eyes opened. The vision was gone. There in front of her, waiting for her answer, stood Bonelli. She looked at him with wide-open eyes, and smiled that slow, enigmatic smile.

"So I shall," said Peggy, "So I shall live here—always."

THE END

Exploitation Ideas

TRUE STORY CONTEST GREAT FOR RADIO AND NEWSPAPER TIE-UP

A practical exploitation tie-up with your local radio station or newspaper is contained in the idea originally used in connection with the exploitation of "I Loved a Woman" at Warner's Hollywood Theatre and other Warner Bros. Theatres.

The basis of the plan carries a great deal of human interest and is bound to get everybody in town listening in on the radio; or following the daily newspaper for this feature.

The public is asked to write a short letter on "The Most Momentous Decision In My Life."

These letters are read over the radio or printed in the cooperating newspapers (as the case may be); the senders' initials substituting their names. Of course each letter must be signed in full in order that proper credit be given and in making the prize awards.

Cash prizes and guest tickets to see "The House On 56th Street" will make good awards for the most interesting ten or fifteen letters.

Put this tie-up into effect in advance of your opening and continue it during the run of the picture. The letters sent to the radio station will be interesting enough to warrant a fifteen or thirty minute program.

A radio advertiser selling a household product or wearing apparel will find this stunt an interesting feature on his programs in return for merchandise offered as prizes.

Two opening announcements have been prepared for your use to get this idea started. These announcements give a direct plug to your showing of "The House On 56th Street" and can easily be used for publicity stories in the event you plant this contest as a newspaper feature.

Two sample letters have also been prepared for use which may be read over the radio to illustrate the idea or supposedly written by listeners-in.

Radio Announcements

Regular station announcement followed by:

At this time station KFWB introduces a new feature, one which has all the human interest elements of appealing to every man and woman—young or old.

It is in the form of a contest in which radio fans are invited to participate. The contest is held in conjunction with Warner Bros.' dramatic production, "The House On 56th Street," opening next Friday at the Strand Theatre. "The House on 56th Street" has as its main stars, Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and many others.

Station KFWB in cooperation with the Strand Theatre offers \$25. in cash for the most interesting letter relating a true-life romance. This cash prize will be awarded daily (or after the run of the contest which closes

Just write a short letter of not more than 200 words: "The Most Momentous Decision In My Life"—or one you know about. All letters must be signed in full, however your name will not be mentioned at any time. Credit will be given to your initials only.

If you have a story to tell, one that you think is unusual and interesting, just write it in your own words and send it to the contest editor of this station. The contest closes (date).

In addition to the \$25. cash award the Strand Theatre offers 10 pairs of guest tickets for each of the ten most interesting letters. These tickets will be good to see Kay Francis in "The House On 56th Street" starting next Friday at the Strand Theatre.

Tomorrow night at (time) we will have more news about this contest and will read some of the letters received. Be sure to listen in to hear the unusual stories that are true to life. If you have a story to tell, send in your letter at once. It may be the \$25. winner!

Sample Letters For Your Use

True Story Contest Editor:

When I was 19 years old, I met a fellow named Bob. Although we went out a lot together, I never knew much about him. I was more than satisfied with the way he treated me, he was always a gentleman and always seemed to have plenty of money to spend.

One day my mother showed me a newspaper story that listed Bob as one of a group that had been caught in a gambling raid. I was heart-broken. When he came to my house a few nights later, I pleaded with him to give up gambling and go into an honest business. He told me he loved me and promised to do anything if I would only have faith in him.

My folks insisted that I give him up, but I realized that it was my duty to help him. For a time everything went well. But then he slipped into his old ways again. Finally we had a terrible scene. He was repentant, but couldn't promise that he had will power to hold out against the vice.

Then I knew that it was up to me to give him this strength. There was only one way. I married him and through my love and the sense of responsibility I gave him, he reformed. That was the most momentous moment in my life.

Sincerely yours,

MRS. F. B. J.

Last night we announced an idea for a radio contest in which everybody is invited to participate. Judging from the letters which have thus far been received it looks like the judges are in for a tough time to choose the person to receive the first prize award.

But in case you have missed last night's announcement here are the details of the contest sponsored by this station in cooperation with the Strand Theatre.

Just write a letter of not more than 200 words on: "The Most Momentous Decision In My Life"—or one you know about. \$25. in cash will be awarded the most interesting letter. Ten other prizes in the form of a pair of guest tickets will be awarded to each of the next ten most interesting letters relating unusual stories. This ticket will be good to see Kay Francis in "The House On 56th Street" which opens next Friday at the Strand Theatre.

Very simple isn't it? . . . Everybody is eligible. All letters must be signed in full, however names will not be mentioned at any time. Credit will be given to initials only.

Here are a few of the many letters received in today's mail. Of course, we cannot say at this time whether they are prize winners, but the contents illustrate what we mean.

(NOTE TO EXHIBITOR: If you get an early response read the letters received; or else you may use the letters printed below and say they have been sent by local people.)

If you have a love story to tell, here is your chance to make it earn a prize for you. Just write about it in your own words and send it to the contest editor of this station. The contest closes (date).

This contest is sponsored in connection with the showing of "The House On 56th Street," Warner Bros.' newest dramatic hit, starring Kay Francis and a cast of screen favorites including, Ricardo Cortez, Gene Raymond, Margaret Lindsay, Frank McHugh, John Halliday and others.

This contest closes (date) so write your story and send it in at once. Your story may win one of the prizes!

True Story Contest Editor:

One terrible weakness had caused my down fall . . . gambling! It made me forsake family, home and friends. And now, years later, I discovered that my own daughter was following in the same path.

Already it had led her into the power of the very man who was responsible for my disgrace! It was up to me to save her—yet she must never learn my true identity—never know that her own mother was the notorious black-jack queen.

The showdown had come. I had killed a man once to save my own honor . . . I could kill another man to save the honor of this girl who meant more to me than life itself!

The most momentous moment in my life was to redeem my daughter!

If you read this letter over the air, please do not mention my name as I do not want my real identity to be known.

Very truly yours,

K. F.

KAY FRANCIS' CARICATURETTE

By ABNER DEAN



Mat No. 2 Price 10c

KAY FRANCIS *A dark orchid, a glowing Galatea of the jumping gelatines.*

Born in Oklahoma City, came East to a fashionable girls' school where she dabbled in dramatics which gave her ideas. Became a secretary, then bridged the gap to the stage, then to the movies. Likes to travel and commutes regularly between Hollywood and New York by plane. Dislikes being hailed as the "best dressed woman on the screen" saying she is an actress first. Is fond of the water, sails her own schooner, plays tennis, is a good bridge player and likes backgammon. Has tender vocal chords making it difficult for her to scream in a picture, and also has difficulty pronouncing her "R's" as you may have noticed. Can't help it. Has two dogs, two cats, two rabbits, a parrot, a canary, goldfish and frogs. Her current Warner-First National picture is "The House on 56th Street" playing at the Theatre.

Fan Magazine Tie-Up



The December issue of Screen Romances Magazine, on sale November 1st, carries a complete fictionization of "The House on 56th Street." The local distributor of this magazine will, immediately on notification from you, arrange for an elaborate truck and window tieup identical with the one shown on "Footlight Parade." The same display can be arranged on choice corner and hotel newsstands. All you need do is supply the cards—he'll do all the rest. If you do not know the name of the local distributor, any newsstand dealer will inform you. Additional information will be given immediately on request

from: Miss Pearl Honig, Circulation Department, Dell Publications, 100-5th Ave., New York City.

Exploitation Ideas

Star-O-Grams Are Good For Newspaper Plant

The puzzle fad which has been sweeping the country for several years is still rampant. Jigsaws, crosswords, cryptograms and a score of other brain-teasers occupy the spare time of millions of people. The star-o-gram star hunt is the latest.

STAR-O-GRAMS are made up of a series of sentences in which are concealed the names of the stars appearing in "The House on 56th Street." The final sentence gives a direct plug to the star and title of the picture.

Sell this new puzzle idea to your newspaper editor. It has a real worthwhile feature for his newspaper. It requires a small space and can be run with or without a movie ticket offer for first group of correct solutions submitted.

NOTE TO EXHIBITOR—We have set the Star-O-Gram partly in capital letters so that you can easily distinguish the hidden names of the stars. Use it as a guide in judging the answers submitted by readers.

The Star-O-Gram, when published, should appear all in the same sort of type. However, to help you in deciding the correct solution here are the names of the stars:

ALBRIGHT	NEWTON	LAYSON
RAYMOND	McHUGH	TERRY
LINDSAY	O'NEILL	BOYD
HALLIDAY	FRANCIS	BARCLAY
WALKER	HINDS	CORTEZ

(Plant This In Your Local Newspaper)

WIN FREE MOVIE TICKETS TO SEE KAY FRANCIS in "THE HOUSE ON 56th STREET" at the STRAND

Hidden among the words printed in the copy below are the names of fifteen (15) movie stars appearing in "The House On 56th Street" starring Kay Francis, which starts next Friday at the Strand Theatre.. Only the second or surnames appear. Can you pick them out?

Twenty-five pairs of guest tickets will be awarded to the first twenty-five persons sending in the correct solutions on or before (closing date). Write the names of the stars on a separate piece of paper so as to make your solutions clear to the contest editor. Address: Contest Editor, "STAR-O-GRAMS," care of this paper.

TODAY'S "STAR-O-GRAM"

"The House On 56th Street" seems as if the final BRIGHTNESS has left it forever. It's a GRAY MONDAY and snowing. The former mistress, now a murderess, tear-BLIND SAYS, "OH, ALL I DAY-dreamed is over!" Her WALK, ERatic and tense, never ends. New York throbs outside—NEW TONneaus purr by—heavy trucks pass—she hears theM CHUG Heavily. AIONE ILL, without a FRANC. IS she sorry she has saved her involved daughter? Thinking of her she puts the past beHIND Swiftly. She displAYS ONLY feverish joy. So fate will ALTER RYthms of life. Her daughter is free and the BOY Didn't suspect. Who now can BAR'CLAY of her clay from happiness? Her daughter, with the boy as esCORT—EZZo, Bagdad—any port, may be their goal. Thinking of this she is willing to be a slave in "The House On 56th Street" where she had once lived in the ecstasy of a woman who loved her husband.

Effect Standard Tie-Up With Local Taxi Outfit



These handsome tire covers offer you a splendid opportunity to effect a standard tie-up with your leading local taxi service. The covers are available on all important productions and you will find it tremendously valuable to make arrangements for a fleet of cabs to carry them over the spare tires.

The tire cover on "The House on 56th Street" is a handsome, eye-fill-

ing, four color job on durable, weather proof, patent leather finish stock. Copy and design are shown in the accompanying illustration. The lettering is in black against a white background. The horizontal lines are in a brilliant red. Your imprint and dates are in the extra color. This gives the ensemble plenty of flash and will sell your picture emphatically to many people otherwise missed by your advertising mediums.

These tire covers will be found equally effective on private autos and taxicabs. Prices are as follows: Singly, 85c; in quantities of 10 and up, 70c. Space is left at bottom for imprinting of theatre name. If you desire this imprinting add \$2.50 to your order in quantities of 10 up to 100. Over 100, imprinting is free. All covers are sent C. O. D. unless check accompanies order.

Order directly from CLUFF FABRIC PRODUCTS, 655 West 55th Street, N. Y. C.

BURGE E

In brilliant shades especially for suspension in your lobby under your marquee. Size 20 x 30 inches, printed on heavy, durable canvas.



THE HOUSE ON 56th STREET

Economically priced at 50c each

Available only from

MORRIS LIBERMAN
729 Broadway
New York, N. Y.
NOT AT EXCHANGE

TEASER CARDS

Teaser card give-aways that will cause a lot of comment. Thousands of any one of the following cards can be printed on cheap card stock at very little cost. They can be distributed on the streets or left on tables in restaurants, hotel letter boxes, telephone booths, clubs and any place where the public gathers or congregates.

I'M IN

"THE HOUSE ON 56th STREET"
COME AND SEE ME
K. F.

DO YOU KNOW

"THE HOUSE ON 56th STREET?"
IT'S WORTH A VISIT
K. F.

I'M WAITING FOR YOU IN

"THE HOUSE ON 56th STREET"
COME UP AND SEE ME
K. F.

Theatre Telephone No.

"THE HOUSE ON 56th STREET"
ASK FOR K. F.
Open from 11 A.M. to 11 P.M.

LOTS OF FUN WAITING FOR YOU IN

"THE HOUSE ON 56th STREET"
K. F.

"House With A Past" Basis For Newspaper Contest

Is there a house in your city that has figured in the news?

Has it an historical background? Did it figure in a murder mystery? A notorious scandal. Is the house haunted?

Nearly every city has a house that is surrounded by an air of mystery and neighborhood gossip. People may be living in or near just one of these houses, or in the very rooms that some stirring event took place.

In connection with this idea a swell tie-up can be affected with the editor of your newspaper for a two hundred word letter giving an in-

teresting resume of the history and incidents of houses of that sort in your city in connection with the showing of "The House on 56th Street." The prizes for the best written letters can be pairs of tickets to the theatre. The editors of the newspaper can be the judges of the newsiest and best written of the letters, about "House With a Past."

A contest of this sort if properly presented to the editor of the paper should be accepted for its human interest and set many to writing as to what they know of the notorious houses in your city.

Exhibit of Marked Cards

Borrow from your local police department several decks of marked playing cards that they have held as evidence in gambling house raids. Or possibly you can buy a deck or two. Place these in a case either in front of your theatre or in the lobby with a card reading: "Fate marked the mistress of 'The House On 56th Street'.—She marked the cards in her life's gamble—Can you read the backs of cards?"

Markings on cards are difficult to detect by the ordinary individual as it is done on the back. To show how cards are marked, place about a half dozen of the marked cards in a fan shape in your case and place over

them a magnifying glass. Over the markings place a piece of paper with a hole cut out just covering the marking over each card.

In the case can also be placed a pair of colored glasses which in many instances are used by the dealer. These glasses bring out an invisible ink on the back of the card giving the dealer a knowledge of the cards dealt. If you can procure cards so marked have an attendant let the spectators look at the cards through the colored glasses. An explanatory card should read "These glasses bring out invisible markings on cards."

Antique Jewelry Display For Stores and Lobby

Kay Francis in the picture wears specially made dummy with the some exquisite antique jewelry which is again coming into vogue with the women of today. Jewelry stores and department stores are showing displays of this newer jewelry with a card announcing "These antique jewels were worn by Kay Francis in 'The House on 56th Street,' now playing at the Capitol Theatre."

You may be able to interest the Department store executive in charge of the jewelry department to give a window, dressing up a

jewels and gowns worn by Miss Francis. The window can also be appropriately decorated with some of the stills from the production and a specially printed card announcing the playing of the picture at your theatre.

If possible have an antique jewelry display borrowed from local jewelers in the lobby by giving him credit. Decorate the interior of the jewelry case with stills showing Miss Francis wearing the elaborate baubles. Use still numbers, —

Magic Square Popular As Newspaper Feature

The Magic Square has been established as a successful feature with many newspapers in all parts of the country.

In many instances the Magic Square has supplanted the crossword puzzle. It only takes a few minutes to solve and makes for an interesting past time. Besides it gives your attraction an extra plug which punches out a strong selling line.

Plant this interesting feature with newspaper and offer guest tickets for the first twenty persons to submit correct solutions sent to your theatre or in care of the Magic Square Editor of the co-operating newspaper.

The correct square conceals the following sentence: ADORABLE KAY FRANCIS IN A ROLE YOU WILL

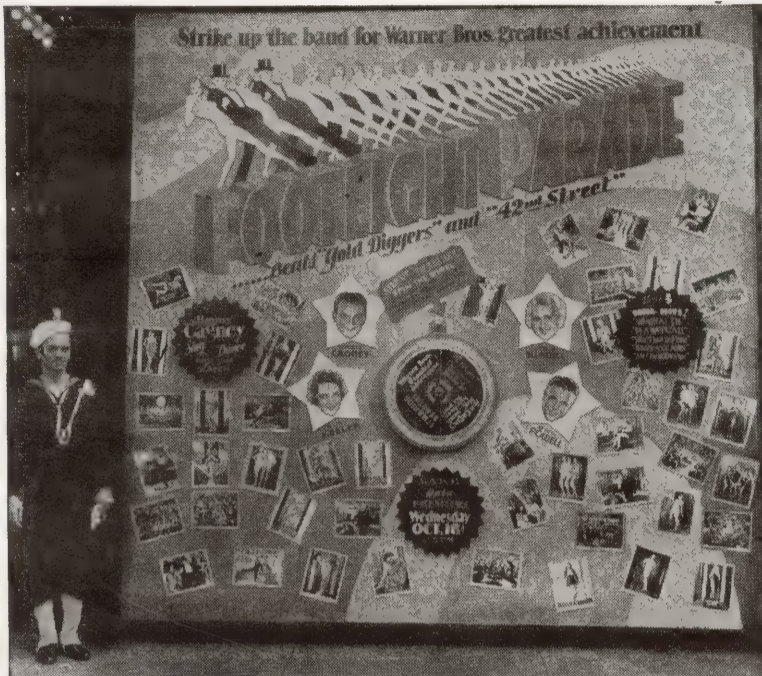
S	I	F	Y	A	
N	I	C	R	E	K
A		N	A	L	T
R	O	D	A	B	G
E	L	O	R	A	R
Y	W	I		E	V
O	U	L	L	N	E

Mat No. 6 Price 5c

NEVER FORGET, solved by beginning with the circled square, moving up or down, right or left, not diagonally, and ending at the square which contains the period.

Exploitation Ideas

ROULETTE WHEEL IS GREAT STUNT FOR THEATRE FRONT



A real live action stunt that will attract a lot of attention in front of your theatre may be adapted from the roulette wheel stunt used by Sid Dannenberg in conjunction with the showing of "Footlight Parade" in Cleveland.

This idea ties in cleverly with the gambling sequences in "The House On 56th Street" and is worked in the following way:

Make up a large display board, such as shown in the illustration. Use stills from the picture and cut-outs from the posters, together with strong selling copy. In the center of the board, attach a roulette wheel, such as is used at country fairs, bazaars, etc. No doubt you can rent one of these wheels in your city. In Cleveland the wheel was numbered from one to 200.

Get some one dressed in flashy clothes with derby hat and cane to make a spiel about the picture to the crowds that will gather around. Have another man hand out the numbered paddles to about twenty-five of the crowd. You'll need 200 paddles, numbered in accordance with

the numbers on the wheel, but don't hand out more than 25 for each spinning of the wheel. Be sure to use different numbered paddles for each spinning.

The holder of the paddle upon which the wheel stops, gets a free ducat to the show.

Sid Dannenberg reported that the stunt averaged only seven free tickets a day, with crowds all the time running up to 300 people.

The display was set on casters and set up in front of an empty store adjoining the theatre. At night it was rolled into the lobby. The beauty about this stunt is its simplicity, and the fact that while waiting for the wheel to spin, the crowd reads everything on the board and gets the ballyhoo spiel.

This stunt is especially applicable on "The House On 56th Street" inasmuch as the roulette wheel ties in perfectly with the lady-gambler angle which Kay Francis portrays in the picture. You can capitalize on this theme by using this practical and sensational display to the limit.

Broadcasting Tie-Up With Local Department Store

This is the time of the year when department stores are making big drives for extra business. They are open to any live-wire idea that will attract more buyers to their stores. Here is a good way to get into the homes with a message for the department store and for the attractions you play to interest the women.

Most department stores conduct a morning radio broadcast in which they announce special sales which are not advertised in the newspapers, but for which the women are constantly on the lookout over the air. If your local department store has no radio hour, suggest that it start one in conjunction with this merchandising stunt, which is designed to bring results to the store, as well as to your theatre.

Here's how to work it! After the department store's radio announcements of its special sale the announcer then requests the women to send in suggested specials which they would like to see on sale in the store the following week.

As an added inducement for the women to send in their sales suggestions, have the radio announcer offer guest tickets to your theatre to be awarded to the ten women sending in the most practical suggestions of the day.

(In this way you get in a plug for your picture, theatre and play-date).

In selling this idea to the department store advertising manager, point out its value in getting the women to look forward to these radio broadcasts because of the free

ticket offer and special values in the merchandise on sale at the store.

It's a great business-stimulator for the store, and gets you radio publicity at the cost of only the number of guest tickets involved. This idea can be used from week to week as a general publicity stunt for all the pictures you play.

To cinch the tie-up, offer to display a card in your lobby announcing the special radio broadcast; copy suggested as follows:

IMPORTANT MESSAGE TO WOMEN SHOPPERS STATION XYZ EVERY MORNING AT 9:30 TUNE IN—IT WILL PAY YOU!

TROLLEY CAR, BUS TIE-UPS

In many cities, arrangements can be made with the local street car system or Bus companies to carry a large 24-sheet board on both sides of the conveyance and go over their entire routes several times a day. The only cost would be the erection of a compboard to accommodate the 24-sheet and perhaps a trifling fee for the hiring of the car or Bus.

Play up the title of "The House on 56th Street" in every conceivable way. The best way to bring it to the attention of the general public is to utilize all the public conveyances in your city. The taxis are a good bet always and they should be supplied with tire signs reading, "We'll Take You Direct To 'The House on 56th Street' now playing at the Strand Theatre."

USE ARROWS TO SELL YOUR SHOW

Let the people in your city know that you're playing "The House on 56th Street," with arrow-signs. The very title of the picture is intriguing and will cause more than a usual amount of expectations as to the role Kay Francis appears in the picture.

Make as many compo board arrows as you can use to tack around town and on the highways, reading: "The House on 56th Street" and underneath, the name of your theatre. Also place these arrows on or underneath the street markers at street intersections.

The same arrows should be nailed to sign boards along the main highways leading into your city, placing them as close to the regular State Highway markers as is permissible.

Plant as many of these arrows as you can on the four corners of the street on which your theatre is located.

The above outlined exploitation idea is a simple and inexpensive stunt and will get a lot of attention for your showing of the picture.

"VITAPHONE SHORTS are the best on the market"

—J. W. Farr
Rivoli Theatre, Nova Scotia

BALANCE YOUR BILL WITH VITAPHONE

Rules For Smartness In Dress, Basis For Contest

The publicity story below comes direct from Warner Bros.' studios in Hollywood, and contains valuable information of special interest to women. It is excellent material for your local newspaper's woman's page. Or else it can be used as the basis for a one day contest in which readers are asked to give their ten rules for smartness in dress. Offer guest tickets to see Kay Francis in "The House on 56th Street" for the best group of answers submitted on the basis of logic and neatness.

(Publicity Story)

Kay Francis' Ten Rules For Smartness in Dress

Hollywood, Calif.—Kay Francis, star of Warner Bros. new picture, "The House on 56th Street," is known as one of the three best-dressed women on the screen. She has her own technique and here it is:

1. Study your figure carefully, and wear only the lines that set it off to the best advantage.
2. Insist on good materials; to buy cheap ones is false economy.
3. Be sure that everything you wear fits perfectly. An extra fitting will pay high dividends in smartness.
4. Never buy anything unless you are positive that it "fits your type." I have few rules about what I wear and what I will not wear, but as soon as I put on a dress, I know instinctively whether it is "my dress" or not.
5. Again, when buying, be practical. Don't let fads, or the gorgeousness of some model, make you forget what purpose you started out to buy it for.
6. Pay special attention to accessories—they make or break a costume. They may match or

contrast, but they should be carefully assembled, in not more than two colors, one of which should match the dress or coat.

7. Select fashionable colors of the moment only if they are becoming to you. For instance, if eel gray makes you feel and look depressed, don't wear it, even if you do see quantities of it in every shop window.
8. If you are above medium height, never wear low heels to make you look shorter. They are in good taste only with sports clothes and costumes designed for walking. With dressy or formal clothes, flat heels only serve to call attention to your height, thus defeating your purpose in wearing them.
9. Watch your carriage. Gowns immediately take on added distinction if you stand up straight and carry yourself proudly.
10. Never attempt the exotic. Bizarre, fantastic, extreme effects may attract attention—but, if you wish to be called truly smart, it isn't the kind of attention you want.

Big Street Ballyhoo With Floradora Sextette Gals

For a street ballyhoo that will attract more than the ordinary attention if put over in the right way, select six tall girls and dress them up as the original Floradora Sextette. Each girl carrying a parasol, opened, and printed on them "We are on our way to 'The House on 56th Street' at the Capitol Theatre." The Sextette illustrates an episode in the beginning of the picture in which Kay Francis appears as one of the members of the famous chorus.

Parade the girls single file through the main streets of your city preferably during the times when the most people are on the streets. This should be during the noon hour and in the evening when

the office workers are on their way home. The girls can also be used as a ballyhoo in front of your theatre opening night.

The same costumed girls can also be used as a ballyhoo riding on a flat truck, with a piano playing the "Walking Through the Park One Day" number made so popular in "Floradora," and sung in the picture. The sides of the truck can be bannered on both sides with the name of the star, attraction and theatre. The following line can be used "Come up and see us in 'The House on 56th Street.'"

If you have a stage the picture can be presented by a "Sextette" number the participants being boys and girls from your city.

Tie-Up With Local Time Bureau Sells Your Show

Here's a word-to-mouth advertising stunt that was tried with great success by Bill Cadoret of the Capitol Theatre in Rochester, prior and during the run of "Footlight Parade." It was a tie-up with the Rochester Time Bureau, a private telephone time-selling organization who have on an average of more than 5,000 inquiries a day for the correct time.

The tie-up included the following: When the time bureau received a call inquiring for the correct time the answer included, "Good Morning (afternoon) Have you seen 'Footlight Parade' at the Capitol Theatre? The time is now eleven minutes after four."

An additional business getter for

the theatre was arranged whereby every hundredth caller was informed that he or she was getting a pass free to see the picture, and their name and address was requested. This soon spread about and within a few days the time calls to the Bureau increased by several thousands.

If you have a bureau of this sort in your city get in touch with them and make the same arrangement as to advertise "The House on 56th Street" as outlined above. If there is no such organization you may be able to make the same arrangement with the manager of the local telephone company.

Take advantage of this exploitation idea for it gets your message into the homes and gets people interested in seeing your attractions.

Exploitation Ideas

For A Radio Announcement

Following is a short radio announcement that can be used by your local radio station for broadcasting several days before the playing of "The House On 56th Street" at your theatre. If you cannot place it, try and tie it up with one of the radio sponsors who regularly use broadcasting time.

And speaking of motion pictures, I have just been privileged to attend a preview of the Warner Bros., latest picture "The House on 56th Street" starring the beautiful and statuesque Kay Francis. Her legions of fans are going to be thrilled by the gorgeous gowns Miss Francis wears throughout the production and the poignant dramatic theme that will grip the heart-strings of every person who will see the picture which is coming to the Strand Theatre next Friday.

Even from the viewpoint of a mere male I can say that never before has the charming Miss Francis appeared in a finer role than the one she interprets in "The House on 56th Street." You see her as one of the graceful and picturesque dancers in the famous Floradora Sextette with all the color that has made the musical comedy of the early 20th century a never-to-be forgotten memory.

The story successively takes Miss Francis from that period to a brilliant marriage with one of the scions of New York's most famous social families to an unfortunate episode in which she is charged with a murder she did not commit and spends many years of her life in prison during which time her baby daughter has grown to womanhood, and her husband killed in the world war. On a trip to Europe she meets and later consorts with a card sharp and gambler who makes her his accomplice in his sharp practices.

Arriving in New York the couple are without funds and they make an arrangement with the owner of a gambling house on 56th street, New York for Miss Francis to act as a come-on—Miss Francis finding on her arrival at the establishment that she is to be the mistress of the gambling house in which she had lived and given birth to her baby.

Drama then piles up thick and fast as Miss Francis becomes known far and wide for her beauty and manner. To "The House On 56th Street" comes her daughter who has also inherited a gambling streak. Then comes a denouement so unexpected and so different from the ordinary run of pictures that it left me breathless with emotion.

I cannot praise the superb acting of Miss Francis too highly in one of the finest roles of her film career. She is ably assisted by a cast of outstanding screen players led by that suave and always interesting Ricardo Cortez, the polished Gene Raymond, the lovely Margaret Lindsay, and John Halliday, Hardie Albright and Frank McHugh. It was directed with consummate skill by Robert Florey.

If you ladies want to be thrilled and captivated and the men interested and satisfied with a swell evening's entertainment, don't fail to see "The House on 56th Street" at the Strand Theatre.

Splendid Two Way Photo Contest

Here's a natural for a tie-up with your leading photographer and newspaper in conjunction with the playing of Kay Francis in "The House on 56th Street."

The contest should be for the young lady dressed in the period costume get-up nearest to that of Kay Francis. A preliminary story can be planted in the newspaper

carrying the photograph of Kay Francis in her costume, with the announcement that the photographer will take pictures of those entering the contest, these pictures to be published daily. To the winner the prize can be a dozen beautiful photographs donated by the photographer and prizes of theatre tickets to all contestants.

NOVELTY HANGER FOR DOOR-KNOBS



Printed in colored ink, these hangers will get a load of attention when hung from doorknobs. Prices, including printing of theatre name and playdates are: 500, \$4.00; 1M, \$5.50; 3M, \$5.25 per M; 5M, \$5.00 per M; 10M, \$4.75 per M.

Order directly from:
ECONOMY NOVELTY CO.
239 WEST 39th ST. N. Y. C.

Dialogue Lines

JOHN HALLIDAY: "I can't live without you! I can't and I won't!" (Still No. 58)

WILLIAM BOYD: "You're a very attractive woman, and I'm only human." (Still No. 86)

KAY FRANCIS: "Do you think I want my daughter to see me—even to know I'm alive?" (Still No. 123)

RICARDO CORTEZ: "People don't get something for nothing. Think it over next time you ask a favor." (Still No. 81)

KAY FRANCIS: "I'll take care of him. I'm not going to let your life be ruined as your mother's was!" (Still No. 111)

WILLIAM BOYD: "You're my kind of woman. Don't ever pull any of this 'I'm going to leave you stuff' . . ." (Still No. 107)

MARGARET LINDSAY: "It's in the blood . . . I sort of go crazy when I start to gamble." (Still No. 99)

Studio Styles Gowns Make Great Advertising Tie-up

Get after this sensational fashion tie-up for real big-time exploitation.

Arrangements have been made with Studio Styles Inc., to reproduce the gowns originally designed by Orry-Kelly, famous Hollywood stylist for Warner Bros. and First National Pictures.

Approximately one hundred leading stores from coast to coast are ready to cooperate with exhibitors in their respective cities. Only one retail store is appointed in each city to sell Studio Styles exclusively. Each store has been supplied with the following advertising and display material: Newspaper Advertising Mats; 11x14 and 28x42 star photos.

Contact your local Studio Styles store and effect a tie-up along these lines:

1. Arrange for a fashion display or style show with living models wearing Studio Styles, in your theatre.
2. Distribute dealer's circulars illustrating Studio Styles to your women patrons.
3. Supply the store with extra stills from "The House on 56th Street" for a window display tying in your theatre name and playdates.
4. In the event that the store uses newspaper space to advertise Studio Styles, arrange to get your theatre name and play dates carried in the copy.
5. All stores featuring Studio Styles are eager to effect tie-ups with local exhibitors. The exact program of cooperation must be worked out between yourself and the store in your town.



KAY FRANCIS

The lovely star of "The House On 56th St." returns the compliment to Orry-Kelly by wearing with consummate grace this formal evening model he especially designed for her . . . Reproduced by Studio Styles. (Still No. K.F. 235).

For Name Of Studio Styles Store In Your City Write:

STUDIO STYLES INC.,
525 SEVENTH AVENUE NEW YORK CITY

Wonderful Possibilities With All Beauty Shops

Kay Francis wears several stunning styles of hair dressing throughout the picture. This is a natural for a tie-in with the leading hair-dressing and beauty parlors in your city. There are many stills available showing Kay Francis' hair from the days of the high pompadour to the very latest modish marcel wave.

Select one of the leading beauty parlors and arrange for a window display showing the various Kay Francis coiffures demonstrated on their wax figures. The stills after which the display is patterned should be placed in front of the bust. These pictures numbered, Pub. U, Pub. V, Pub. W, Pub. A29, Pub. A31, and 29, can be ordered from the Warner Bros. Still Dept., at No. 321 West 44th Street, New York City, if not obtainable at your exchange.

How to Get Beauty Shops To Advertise for You

In line with capitalizing to the fullest these splendid stills of Kay Francis, suggest to the leading beauty parlors, that they make up a four page folder or circular, as an advertising medium, using the various stills of the star to show how beautiful the proper hairdress can make one.

We suggest in this circular or folder that the appeal be made directly at the middle-aged, or older woman. Have them use the stills showing Kay Francis, with graying hair. The three showing both profiles and the full face are striking photos that are bound to attract a lot of favorable attention. In this way, you can make a direct appeal for the picture to women. Offer to distribute these folders to your patrons. The beauty parlor can also circularize their own patrons, and can distribute them via door to door.

Kay Francis Wave

Suggest a Kay Francis Hair Dress Special, with the beauty parlors giving their patrons the latest in marcel's called "The Kay Francis Marcel." A Special Display Cut of Kay Francis' Hairdress Is Available. See Page 9



28 x 42 photo enlargements in buff, peach or green—only \$1.25 each. They fit into stock one-sheet frame, and may be mounted and backed with easels, if desired.



Immediate C.O.D. shipment guaranteed.
Order directly from:
NASIB STUDIOS
160 WEST 46th STREET NEW YORK CITY

Exploitation Ideas

Use Personal Diary Idea To Arouse Keen Public Interest

Here is sensational copy for a 4 page leaflet approximately 4 by 6 inches in size. Showmen have used these leaflets with good results to advertise such pictures as "Baby Face," "I Loved A Woman" and "Female." Distribute these leaflets to salesgirls, shopgirls, stenographers, and

housewives in order to arouse keen women interest in the picture. Don't overlook this angle as a throwaway and for general door-to-door distribution. It can be made up inexpensively by your local printer, and is sure to arouse a great deal of word-of-mouth advertising for your showing of "The House On 56th Street."

(Copy For Front Cover)

THE LOVE ADVENTURES

of the mistress of

"THE HOUSE ON 56TH STREET"

(Copy For Inside Pages)

The first time I came to the house on 56th Street, I came as a bride. It seemed unbelievable. I, a daughter of a Mississippi gambler and one of New York's most popular chorus girls, had just married the most eligible bachelor in New York, Monte Van Tyle—a scion of society.

It was hard to tell the momentous news to Lindon Fiske who was very fond of me and had done many kind things for me, and tell him we were all washed up.

* * * * *

Life was good to us. Baby Eleanor was now one year old. It all seemed so dream-like, that I often gazed around wondering whether I really was the lady of this gorgeous home—"The House on 56th Street."

One morning the mail brought a note from Lindon Fiske. He had been ill and had urged me to come some afternoon . . . "for old time's sake, I'm lonely and I miss you . . . please, Peggy darling, please come."

What should I do? If I went to see Fiske would he consider that encouragement to future meetings? How could I refuse his plea after the many kindnesses he had showered on me? Young married women did not have any gay bachelor friends . . . unless they wanted to be talked about. But I could not let him down.

* * * * *

The afternoon I called, Fiske was in a desperately bitter mood. He told me life was appallingly dull for him. He came closer and grasped me in his arms. "I still love you and always will," he said. I told him we must not see each other again. His voice became harsh. "All right that ends everything!" He flung open a drawer and stood before me with a revolver. I was horrified! I tried to take the revolver from him. During the struggle a shot rang out! There I stood terrified over Fiske's body, a smoking pistol in my hand.

* * * * *

The jury was not long in reaching a verdict. The District Attorney had convinced the jury I had killed my former lover in a heated quarrel. Manslaughter! Twenty years imprisonment! I wanted my baby never to know me. The best way out was a divorce . . .

* * * * *

1925! Released into a strange new world. My husband's lawyers had turned over \$5000 left for me by my husband. That was more than enough to take me away from reporters and the possibility of more notoriety. I wanted to start all over again. The next night I sailed for Europe.

* * * * *

On board ship I met John Blaine, a handsome well-bred gentleman who was very attentive to me. The ship's purser warned me he was a professional gambler. I relished the opportunity of matching my wits and gambling luck with him! He was crooked

but I beat him at his own game! We became fast friends. Our friendship became a partnership. . . . Together we made a success of gambling. We traveled here, there and everywhere. Sometimes the pickings were scanty. Sometimes we were nearly caught. In all our travels we always avoided New York. I drew the line there.

* * * * *

There came a day when the world became too small. Our notorious reputation was such that there was no place to go but to New York. So John Blaine and I set out to conquer New York. A man named Bonelli was opening a gambling house—the classiest in New York. He wanted me to be the black-jack dealer—the first woman black-jack dealer in New York! I agreed to preside as mistress of his notorious gambling den.

* * * * *

The car sped up Park Avenue and turned into a side street. Blaine opened the door and helped me out. I looked up and my heart stopped beating as I recognized the house . . . the very house on 56th Street where long ago I came as a bride. Now I had come back to it . . . as the mistress of a gambling den! Blaine led me up the stairs—up to the very room where my beloved husband and I spent our first night together . . . where my baby daughter had been born . . . It was to be my black-jack room!

Perhaps it was merely a coincidence . . . yet I feared it was something MORE than that. It was fate! I felt that what had happened in the past was merely a prologue . . . that the great drama of my life was yet to be played.

That night Blaine tried to take me in his arms . . .

* * * * *

**Did Her New Adventures
in Love End As Bitterly As
the Others? See**

(Copy For Last Inside Page)

KAY FRANCIS

*the woman who started out in
the game of Fate with the cards
stacked against her in*

"The House On 56th Street"

Ricardo Cortez—Gene Raymond
John Halliday—Margaret Lindsay
Frank McHugh—William Boyd

Starts Next Friday, November 24th

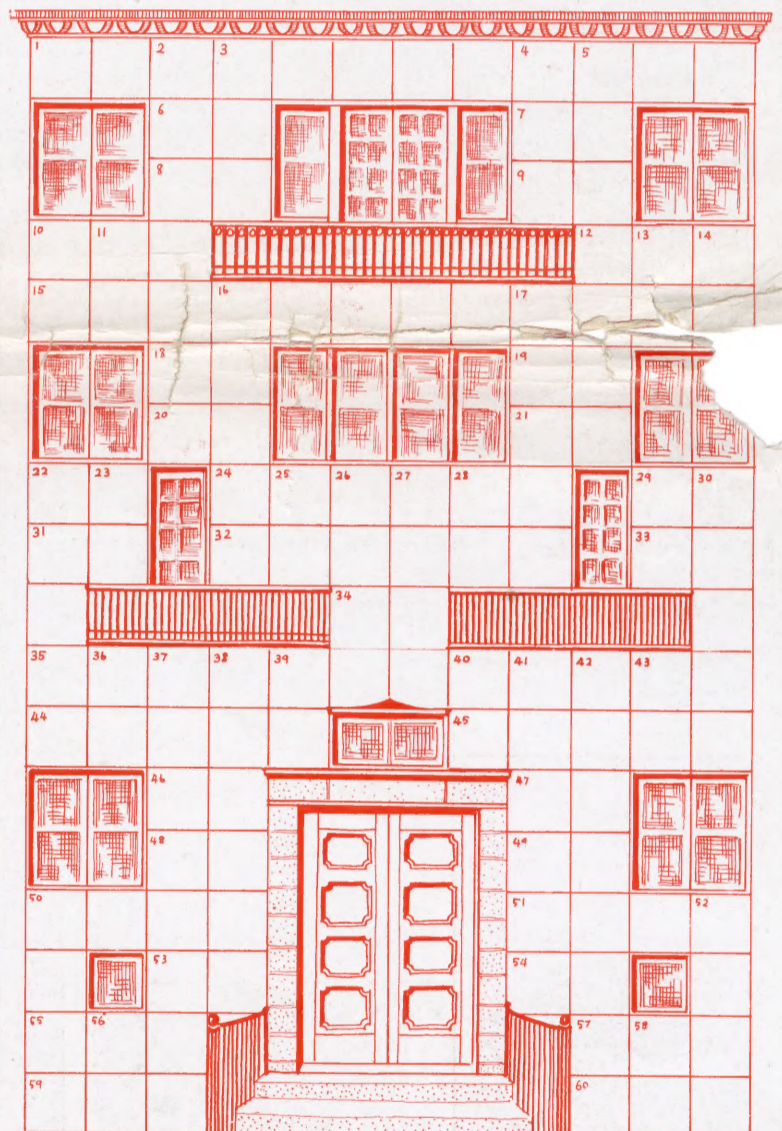
STRAND THEATRE

Ten Exploitation Tips

Every exhibitor has scores of general exploitation tie-ups which may be effected for "The House on 56th Street." A double check-up on your standard tie-up possibilities will give you extra advertising plugs for your showing of the picture. Here are a few tips:

1. Still displays of Kay Francis photo in all ladies wearing apparel shops.
2. Photo displays of all stars in "House on 56th Street" in picture-frames sold by jewelers and drug stores.
3. Beauty shop tie-ups. Window displays to carry Kay Francis' photos and special art of new style hair dress (See publicity section.)
4. Package inserts used by department stores with special holiday greetings from stars and theatre.
5. Inserts in laundry packages.
6. Door-to-door distribution of regular heralds in special envelopes reading: "A Message From The Lady Of The House On 56th Street."
7. Hold a "house-warming" in the lobby or mezzanine of your theatre. Serve afternoon tea or coffee. Permit bridge playing, proceeds to go to worthy charity. Get local women's club to sponsor the idea.
8. Use your telephone to advise your townspeople about the picture. It will bring good results.
9. Get spot announcements made over your local radio station in advance and during the run of the picture.
10. Snipe empty store windows with posting paper and window cards.

Novel Cross-Word Puzzle for Street or Matinee Giveaway



"THE HOUSE ON 56TH STREET"

This puzzle gives you an effective means of getting your ad into the homes. Definitions to the puzzle are carried in a side panel and a large space below the puzzle, 7 inches wide by 3 inches deep, contains your picture copy and date. The entire sheet is 7 x 9 printed in dark blue on a rich, light green antique stock. Two 12 x 18 inch blowups of the puzzle containing the solution, are supplied free with each order. Best methods of distribution are: (1) At your theatre in advance of opening; (2) In the street, day before opening, (3) In the street, during your run.

Solutions should be submitted to your box-office on a specified date (last day of 'House on 56th Street'). Passes should be awarded to the first 25 or so who submit correct answers. Be sure to supply this information when ordering so correct imprint can be made.

Prices, including imprint:

1 M @ \$3.00
3 M @ 2.75 per M
5 M @ 2.50 per M
10 M @ 2.00 per M
25 M @ 1.75 per M

Order direct from:

ECONOMY NOVELTY COMPANY

239 WEST 39th STREET

NEW YORK CITY

Posters & Accessories



From the toast of New York to the sidewalks of New York. Live with KAY FRANCIS through a lifetime of love in THE HOUSE ON 56th STREET -- a Warner Bros. Picture.



24 SHEET—Style A—Black type on white background. Kay Francis and title in red. Illustrations in full natural colors.



24 SHEET—Style B—Natural color heads against maroon background. Title white with yellow outline. Star name light green, with rest of lettering dark green.



ONE SHEET AND WINDOW CARD



MIDGET WINDOW CARD



INSERT CARD



SIX SHEET



THREE SHEET



SLIDE

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